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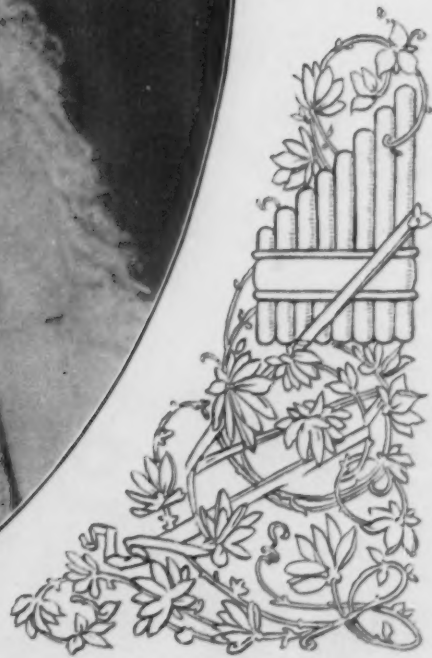
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LUITPOLD ST., 24.  
BERLIN, W., March 7, 1909.

Tilly Koenen, the famous Dutch contralto, who is to make a concert tour of America next season under the management of M. H. Hanson, gave her fourth popular song recital at Mozart Hall on the 5th, with her accustomed great success. Tilly Koenen pronounced (Koonen) has a glorious real contralto voice; it is a voice to which there are great depths, a voice of unusual purity and penetrating qualities. It flows out and fills the largest hall, apparently without any effort on the part of the singer. It is rare to find such volume and carrying power combined with such beautiful timbre as this young Dutchwoman has. She has been admirably trained by her countrywoman, Madame Van Sandten. As an interpreter of the lied Miss Koenen has won for herself an enviable position in Europe having met with most flattering success wherever she has appeared, be it in Germany, in her native country, in England, in Austria or in Scandinavia. Her repertory is large and comprehensive, embracing all schools. She has her own ideas of things, hence her interpretations are interesting and unconventional, but the superior musical intellect and the exalted artistic taste are felt back of everything she does. At her last recital, Christian Sinding, who was present, expressed himself as delighted with her renditions of his songs, "Herbst" and "Sakuntala." Another Danish composer, A. Enna, also figured on the program with two lieder, "Grossmutter Erzählt" and "Mein Mädchen." Four songs by Bernard Sweepers, the Dutch composer, entitled "Sterren," "Heidelied," "Lied," and "Drei Schüsse" (a Boer ballad), made a big hit. Sweepers is a powerful talent. She sang four more lieder by her countrywomen, Cornelia van Oosterzee and Katherina van Rennes, which were also very well received. Her other selections were "Eros" and "Die Hütte," by Grieg, and Tchaikowsky's "Nur wer die Sehnsucht kennt." The artist was in splendid voice and form, and with her soulful interpretations she made a deep impression. The audience followed her offerings with rapt attention and applauded her with great enthusiasm. Miss Koenen is a proficient linguist, and sings in German, English, French, Dutch and Italian, although she makes a specialty of the lied in German.

One hears some curious things during the course of a musical season in Berlin. On Monday noon I heard at Blüthner Hall the Bach double concerto played by fifty violins, twenty-five first and twenty-five second. The performers were all pupils, past and present, of Issay Barmas at the Klindworth-Scharwenka Conservatory. It was not a bad idea of Barmas' to have the concerto played in this way with twenty-five times the volume of tone ordinarily produced. The performers had been well trained, and the allegro movements were brought out with great distinctness and precision; there was no jumbling of the passages, but every note stood out clearly. The largo, with its great tone volume, made a tremendous impression. The work was played to the accompaniment of one piano, and the pianist had a hard time of it to maintain himself amid such an avalanche of tone. The effect of the whole would have been considerably heightened if there had been about ten double-basses to give a background, but even as it was the impression made by the performance was overpowering.

Great interest was centered in the appearance of Selma Kurz, the celebrated coloratura singer of Vienna, who made her Berlin debut at a big concert at the Philharmonic, arranged by the Concert-Direction Sachs, with the assistance of the Philharmonic Orchestra under Felix Mottl. Selma Kurz is one of the greatest of the florid style of singers heard here in many years. Her voice itself is pure, sweet and sympathetic, and she has a supreme command of all the techniques of the vocal art. She executes runs, arpeggi, chromatic scales, trills and embellishments of every sort with astounding perfection. I do not remember ever to have heard a more perfect trill than hers at the close of the aria from the "Barber of Seville"; she sustained it an almost incredible length of time, mak-

ing an exquisite diminuendo, and it was given with remarkable evenness of rapidity. She also sang an aria from "Ernani" and Mozart's "Il re pastore," with violin obligato, which was very well played by Concertmaster Gersterkamp. The success of the singer was enormous. The orchestra selections of the evening were Mozart's G minor symphony, and three overtures, to wit, Wagner's "Christopher Columbus," Berlioz's "Roman Carnival" and Weber's "Furyanthe." The genial Mottl again delighted the large audience with his masterly and musicianly interpretations of these works.

The program of the ninth Nikisch Philharmonic concert was devoted to Beethoven and Brahms, consisting of the "Coriolan" overture and the "Eroica" symphony of the former and the violin concerto of the latter. Kreisler played the concerto with supreme mastery. It was a performance of an exalted character, revealing an inspired conception and a noble delivery. How beautifully the violinist "sang" the themes and how clearly and forcibly he made the passages talk! Rarely, indeed, have I heard the Brahms unviolistic idioms proclaimed with such clarity and energy of accent. Kreisler played his own cadenza, which is one of the best ever written, being thoroughly in keeping with the spirit of the composition, and at the same time displaying characteristic sides of the violin. Nikisch gave a noble reading of the overture, while his "Eroica" was sublime; it is quite a different interpretation from Mottl's, Weingartner's or Strauss', being smooth-



TILLY KOENEN.

The distinguished Dutch contralto, who will tour America next season.

er and more poetic, but it was thoroughly convincing and enjoyable.

Choralion Hall was filled on Sunday evening by an audience that listened with keen delight to the singing of folksong by Elsa Laura von Wolzogen, the wife of the famous novelist, Ernst von Wolzogen, to her own accompaniments played on the lute. This delightful singer has a fresh, light, pleasing voice, and her style of singing is charmingly naive. Her selections did not call for great vocal skill, one would think, yet to do them as cleverly as she did, a well trained voice is necessary. She interprets comic songs with great drollery. Madame von Wolzogen occupies a niche all by herself, and she always affords her public genuine pleasure.

A joint organ and violin concert is a rare occurrence in Berlin, although we have excellent organs here in our principal concert halls, and naturally one given by two such great artists as Joseph Bonnet and Jacques Thibaud, both of Paris, attracted unusual attention. This concert was given at Blüthner Hall. Originally Thibaud was announced to play the Bach E major concerto with organ, but he changed his mind and played instead three movements for violin alone by Bach, a sarabande, a gigue and the chaconne. He also played Handel's D major sonata with organ. There is something peculiarly appealing in Thibaud's playing; the touching, melting quality of his tone, his warmth of expression, and the poetic, spirituelle character of his interpretations are always uplifting. After the chaconne he was recalled again and again, and in re-

sponse to the insistent demands for an encore he finally played Fiorillo's C minor etude, No. 14, for the G string, to which some one had written an effective organ accompaniment. Joseph Bonnet, who is organist of the St. Eustache Church in Paris, proved to be an artist of the first rank. His finger and pedal technic were equally admirable; he showed excellent taste and judgment in the use of the registers, and his conceptions and phrasing revealed the true musician. He was heard in the Bach G minor fantasy and fugue and the D minor toccata and fugue, and in three shorter works representing the German, Italian and French schools, namely, a fugue by Buxtehude, Frescobaldi's "Toccata per l'Elevazione," and a prelude by Clerambault.

An unconventional piano program was played by Katherine Ruth Heymann at Beethoven Hall last Saturday evening, when the gifted American pianist appeared, with the assistance of the Philharmonic Orchestra, under Kunwald. Mozart's D minor concerto; César Franck's "Les Djinns," a symphonic poem for piano and orchestra, and the Arensky F minor concerto made up the program. This was the first time I have heard this Mozart concerto played in Berlin. It certainly is a work that deserves an occasional hearing; the slow movement is sublime and is very suggestive of the early Beethoven. The César Franck number is a very fantastic work, not particularly grateful for the performer, but of more than passing musical interest. Arensky's concerto flows along pleasing, melodious lines. It is not at all original, being very reminiscent of Chopin, Liszt and Rubinstein, but it affords the player a thankful task, and is of a graceful, pianistic effectiveness. Miss Heymann played throughout the evening with a great deal of intelligence and penetration. She approached Mozart with reverence, César Franck with a certain eerie abandon, and Arensky with grace and elegance. The compositions called for widely different treatment, both in point of interpretation and execution, and Miss Heymann showed breadth of musical horizon in coping with her task so successfully. Technically, her work was wholly admirable, and there were here and there delightful individual touches that lent peculiar charm to her playing.

On Thursday evening Lotti Schulz, a young Berlin pianist, made her debut with the Philharmonic Orchestra, choosing Saint-Saëns' G minor and the Rubinstein D minor concertos and also the rarely heard Schumann "Concert Allegro," as the mediums through which to express her individuality. Individuality this young lady assuredly has, and a glowing temperament goes with it, so she starts equipped with two very important attributes of a concert performer. Technically she is very proficient, although not yet infallible, and she produces a very sympathetic tone. That she knows how to sing on the piano was shown by the way she brought out the themes, and her clear, scintillating passage work stood out in bold contrast to her treatment of the cantilena parts. A good singing legato tone on the piano is something comparatively few acquire. Schumann's D minor concerto was one of his last works, written not long before the catastrophe. There are beautiful, poetic moments in it, but, on the whole, it is far removed from the A minor concerto, and is really unworthy of Schumann. Miss Schulz was enthusiastically applauded. She is the third pupil of Alberto Jonas to make her debut here with orchestra within the last two weeks.

The Hekking Trio played at its fifth concert Mendelssohn's D minor and Schubert's E flat trios. The three artists played with great spirit and verve. Technically, there was nothing whatever to cavil at, and the ensemble was perfect. Hekking also played the Saint-Saëns cello sonata in a masterly manner, being ably supported at the piano by Da Motta. These concerts do not yet draw good paying audiences, but they are chamber music entertainments of the highest order.

A new choral drama by Otto Taubmann, the critic of the Berlin Börsen Courier, was performed for the first time at the Dessau Opera on Sunday, February 28. The text, by Ehrenfels, is said to be weak, but I am informed by competent judges that Taubmann has given it a musical setting of great interest and value. He has ideas in abundance and his technical command is of a high order; he is a master of form and his contrapuntal skill is remarkable; his mode of expression is never stern, but is always easy and natural. His style of composition is, on the main, based on the Wagnerian, although there is no blind following of the Bayreuth master, nor is Taubmann's music reminiscent. Its success was complete.

Vernon Spencer gave a lecture on the principles of modern piano pedagogy at the American Women's Club on Thursday afternoon, which was attended by a large and distinguished audience. Mr. Spencer represents the most advanced principles of teaching and he is a man of unusual mental calibre and force of character. In

his talk of an hour and a quarter he touched, in an original manner, on many vital principles. He began by quoting Goethe's saying: "It is easier to perceive error than truth, for the former lies on the surface and is easily seen, while the latter lies in the depths, where few are willing to search." Mr. Spencer then called attention to the fact that there are three classes of teachers—first, those who perceiving error find truth; second, those who perceive only error and can only destroy without being able to reconstruct, and third, those who perceive neither error nor truth, but who stolidly impart from lip to ear—not brain to brain—the stereotyped phrases, remarks and criticisms, which gently lulled their senses when they themselves were young. He contrasted the bygone methods of piano teaching by routine and drill, by which the individuality of the student was suppressed in a blind struggle to obtain certain results without knowing how or why, with the modern principles which aim to develop the brain as well as the fingers of the pupil, and by a regard for his peculiar requirements, stimulating effort and making the most of his individuality. Mr. Spencer considers respect for the pupil to be a basic principle of modern pedagogy. He also contrasted the results that may be obtained by a poised, quiet, energetic, self-controlled and enthusiastic teacher with those of the nervous, fussy, irritable or stern and forbidding teacher or the teacher who has no interest outside of music. The last half of the lecture showed a great many of Mr. Spencer's ideas and principles relating to method, technique, memorizing and interpretation. He dwelt at some length on hand position, stating that children and beginners should begin with literature written in the keys of B, D flat, G flat major, and such other keys as will keep the fingers chiefly on the black keys. He distinguished between physical and mental difficulties in piano playing and pointed out that everything must be based on principles which every one, not alone a musician, can comprehend. His summary on interpretation followed up this idea, showing that nothing should be left to accident, but should be governed by fixed laws and principles. During the lecture his system of memorizing was illustrated at the piano by three of his pupils—Viola Crow, of Grand Rapids, Mich.; Clara Windnagle, of Lincoln, Neb., and Violette Gladston, of Paris. Mr. Spencer also figured on the program as composer and performer, thus showing that he is a thorough and all-round musician and artist. Several songs of his were sung by Charles Mott, of the Covent Garden Opera, who displayed a splendid voice and a refined, intelligent delivery, and by Helen Howard Lemmel, an American, who has a very sweet, sympathetic voice, and who sang with much taste and intelligence. The program was brought to a conclusion by an admirable performance of Liszt's B minor ballad, by Mr. Spencer, who showed that he not only knows how to teach others, but that he can do things himself. His technique was clear and forceful, his touch plastic, his tone full and round, and his conception was convincing and

such as one would expect from a musician of Mr. Spencer's superior intelligence.

Paganini made his first appearance in Berlin eighty years ago last Thursday, on March 4, 1829, the day on which Andrew Jackson was inaugurated President of the United States. The Royal Opera House was filled to overflowing with an audience that had been worked up to the highest pitch of excitement by the accounts that had come from all parts of Europe, telling wondrous tales of the phenomenal powers of this man. The critics endeavored to keep cool, and pretended not to be sucked in by the general whirlpool of excitement, but after the first solo of the great wizard of the violin, even they lost their



NICOLÒ PAGANINI.

heads, and scenes were enacted such as have been repeated in this city but once, when Franz Liszt played here in 1842. Paganini immediately became the sensation of the hour. He gave nine concerts here with ever increasing enthusiasm on the part of the public, and in spite of the excessive prices of admission, it was almost impossible to secure tickets. The compelling force of Paganini's genius swept even the most severe critics off their feet. A leader among the Berlin critics at that time was A. B. Marx, of the Berlin Musikzeitung. The following is his impression of the great violinist "I sat in the Royal Opera House among thousands of others, waiting for him to appear, listening to the strange stories about him that were re-

peated from seat to seat. After a long pause an extraordinary looking man, apparently eaten up by disease, glided with quick, noiseless step out among the musicians to the front of the stage. The fleshless, bloodless face, surrounded by raven locks and beard, with a nose of the boldest type and with an expression full of the most insolent scorn, with eyes that shone from their bluish-white setting like black diamonds, held the audience spellbound. With a hasty movement he began to play. Now there floated from his violin at once the boldest and most touching melody that was ever conceived." The famous Ludwig Rellstab wrote in equally glowing terms of Paganini's debut. In a letter to Goethe he bemoaned the fact that his finances would not allow him to attend each of Paganini's concerts. Paganini gave two concerts for charitable purposes, which, of course, made him still more popular. It is not generally known that he composed his "Variations on 'God Save the King'" during his stay in Berlin. He played this piece, which is occasionally still heard today, for the first time here. The wildest stories were in circulation about him. Some said that he had acquired his wonderful skill by selling his soul to the devil; others that he had been imprisoned for years for murdering his mistress, and that all the strings of his instrument except the G had broken, and he was therefore obliged to practice on this alone, and so had acquired his extraordinary mastery over the fourth string. Another version of the famous prison story was that the jailer would not allow Paganini to have any gut strings, fearing that he would hang himself with them. These and many other stories were in circulation, and Paganini, well knowing the value of this kind of reclame, never contradicted them. Three years later, in Paris, he did write a letter once to a music paper, stating that, as according to reports he had killed his mistress in four different ways, they ought to be illustrated in four different ways in the newspapers and advertisements posted in every town. Paganini remained in Berlin for two months. Of course he played at court, and the king appointed him honorary concertmaster.

Madame Schumann-Heink has been compelled to cancel numerous dates on account of bad colds, which she attributes to the drafty European trains. She was to have sung in "The Merry Wives of Windsor" here at the Royal Opera on February 28, but was unable to appear. She will sing in Hamburg with orchestra tomorrow and next day, and then will appear in Götting, Posen and Leipzig, returning to Berlin for her second big recital in the Philharmonie, which will occur on the 18th.

Mrs. Frank O'Meara, of St. Paul, Minn., who has been studying in Berlin for some months, chiefly with Richard Löwe, is the possessor of a voluminous contralto voice of exquisite timbre. It is a voice with which the owner could do a great deal if she chose to take up a professional career. I recently heard her sing and was charmed with her renditions of Brahms' "Von der ewigen Liebe" and songs by Mrs. Beach and others. She left for a few weeks' visit in Paris and London on Thursday morning. Mrs. O'Meara's sister, Katherine Gray, has been here with her. She is also said to be a very fine singer, having studied some years ago with Lilli Lehmann.

Two young American artists, Louis Siegel, violinist, and Francis Hendricks, pianist, who make their headquarters in this city, have just returned from a very successful short concert tour of Belgium and Northern France. They did not give their own recitals, but were engaged



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VERNON STILES, Dramatic Tenor, Vienna Imperial Opera.  
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savare "Parsifal" Tour.

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The names marked \* are those of pupils of Mme. Emerich.

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by the local societies. They played in Brussels, Liège, Verviers, Calais, Huy and Lille. They also played at numerous private soirées in Brussels. Both artists met with flattering receptions.

■ ■ ■

Anton Foerster, the distinguished Austrian pianist, has been engaged by William K. Ziegfeld, of the Chicago Musical College. Foerster has made a five years' contract, beginning with next September.

ARTHUR M. ABELL.

#### Haarlem Choral Society Concert.

The second concert of the season was given by the Haarlem Choral Society Tuesday evening, March 16, at Mount Morris Baptist Church, Fifth avenue and 126th street, Chester B. Searle directing. This aggregation of singers has, within the short space of a year, when it was founded, shown a rapid growth, both in the quality of its work and in the favorable attention it is attracting. For an amateur organization surprising results have already been attained and the end is not yet.

The singing of the chorus, with organ and piano accompaniment, was smooth, even and well balanced, and the tone quality was pure. Clarence Reynolds, organist of the society, has already reached a considerable degree of ability. He controls the stops dexterously and his choice of effects is particularly good. He is to be commended for avoiding, as many organists do not, drowning the singers.

Virginia Rood, soprano soloist, has a beautiful voice of bell-like quality, an excellent presence and she sang with much feeling. Merle Tillotson, contralto soloist, has one of the best contralto voices in the city. Her range is extraordinary and her notes in the lower register are round, full and sweet. She sang with great expression and abandon the "Habanera," from "Carmen." Mr. Schwahn, baritone soloist, is possessed of a fine voice, perfectly placed, of beautiful quality, and he sang with authority. I. Bechtel Aleock has a rich tenor voice and he is an artist of great promise.

One of the numbers best liked next to the "Stabat Mater," of Rossini, was "Love's Dream," by Houseley. The singing of a work like the "Stabat Mater" is a test of proficiency and needless to state the society proved itself thoroughly at home in the difficulties of the work. Mr. Searle's directing is skillful and effective. He brought out the beauties of the oratorio, and altogether the night was one to be remembered by lovers of devotional singing.

Albert Fuch's oratorio, "Das Tausendjährige Reich," had a successful premiere at the Frauenkirche in Dresden.

#### Gustav Hinrichs' Opera Evening.

With teachers like Gustav Hinrichs in New York, there is truly no need for aspiring young opera singers to go abroad to study repertory. Mr. Hinrichs has established the Manhattan Grand Opera School, with vocal studios at 228 Broadway, near Seventy-ninth street. Here Mr. Hinrichs has a real stage with scenery, a regulation curtain and all the mysteries behind the scenes existing at a real opera house. While the arrangement is necessarily small, it is perfect in all the details, hence there is a strong demand for invitations to the operatic performances by the advanced students. Tuesday night of last week Mr. Hinrichs presented the following bill:

AIDA (Verdi), 3d Act.	
Aida .....	Veronica Laliberti
Rhadames .....	Alfred Sappio
Amonasro .....	Edward Perry
DER FREISCHÜTZ (Weber), 3d Act.	
Agathe .....	Paula Braendle
Annenchen .....	Ernestine Jägerhuber
Max .....	Chs. Garden
LA TRAVIATA (Verdi), 4th Act.	
Violetta .....	Katherine Kennedy
Alfredo .....	Lillian Clizbee
Alfredo .....	Alfred Sappio
Germon .....	Edward Perry
Doctor Greville .....	Edward Braendle

The performances of the above excerpts were worthy of critical attention. Miss Laliberti possesses a fine dramatic soprano voice and both her singing and acting as Aida in the third act of Verdi's beautiful opera, were thoroughly impressive. Mr. Sappio, as Rhadames, and Mr. Perry, as Amonasro, added greatly to the excellence of the presentation. The audience appreciated, too, the scenery, which was carried to the extent of having a water view to represent the Nile.

It seemed like a real inspiration for Mr. Hinrichs to give this generation an opportunity to hear and see something from Weber's lovely opera, "Der Freischütz." The second act, as performed by Mr. Hinrichs' students, was clever and charming from first to last. Miss Braendle as Agathe and Miss Jägerhuber as Annchen, looked extremely well and sang delightfully. Mr. Garden, as Max, was at home in the part. The window from which Agathe looks out before she sings her prayer, had the little white draped curtain, and the simple room was equipped in just the proper fashion.

A still greater surprise was in store for the audience when the curtain rolled up for the fourth act from "Traviata." Miss Kennedy proved herself a brilliant singer and an excellent actress. Her death scene was thoroughly realistic and touching, and the final quintet showed, above all else, that these singers have been finely

trained. Not only did Mr. Hinrichs prepare them for opera, but he gave them the tone production, which, in the case of each singer, indicated that the master understands the art of bel canto and teaches it correctly.

If some of the young singers introduced last Tuesday night do not make a success on the operatic stage, it will be their own fault. The performances of the night went without a hitch, and the waits were not nearly as long as at the big opera houses. It was plain to see that the preparation had been thorough. Mr. Hinrichs directed the performances with his usual skill.

#### Calzin Wins More Laurels.

Alfred Calzin, the brilliant pianist, recently played in Pittsburgh, Buffalo and Detroit. A few press criticisms are appended:

Mr. Calzin displayed abundant technique and a grace and delicacy in his playing that call for special mention. So great is the poetry of his delivery and the warmth and tenderness instilled into his performances that he may safely be reckoned upon to become one of the notable pianists of the day.—Buffalo News, February 14, 1909.

Mr. Calzin was accorded much praise and was forced to respond with many encores. Among the more difficult selections which he rendered were the Schumann sonata, op. 22; a toccata by Alberto Juarez and a Liszt rhapsody.—Pittsburgh Press, February 19, 1909.

Calzin is a pianist of no mean power and skill. He reached the height of effect in a Liszt rhapsody that won an enthusiastic recall. Detroit News, March 1, 1909.

#### Enid Brandt Going to London Next Month.

Enid Brandt, the young pianist, and her mother, Mrs. Leonie Brandt, will sail for London on the steamer Oceanic of the White Star Line, April 14. They will be accompanied by Mrs. Brandt's mother, Mrs. P. Wertheimer. Mr. Brandt will remain in New York for the present. Little Miss Brandt has made a host of friends and admirers during her stay in the metropolis, and these will wish her "bon voyage."

#### Lhevianne in the West.

After his triumphs in Mexico and the Pacific Coast, the Russian pianist, Josef Lhevianne, will continue to give recitals in the West until early in April. He is due in New York April 10, and Monday night, April 12, will give a recital in Brooklyn. Lhevianne will make his farewell appearance in New York Thursday evening, April 22, at the concert with Calvary Baptist Choir, Edward Morris Bowman, conductor.

#### Karl Klein's Second Recital, April 13.

Karl Klein, the violinist, will give his second recital at Mendelssohn Hall, Tuesday afternoon, April 13.

The Carlsbad Stadt Theater has failed, although it belongs to the city.

Tinel's new oratorio, "St. Katherine," was given in Brussels on February 11 with tremendous success.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, March 8, 1909.

Something like a sensation was caused in musical and theatrical circles on Saturday last when it became known that Marguerite Vinci, an opera singer, had had funds of the Opéra management (MM. Messager and Broussan) seized for arrears of salary. According to newspaper accounts, based on the court proceedings, Marguerite Vinci, of the Paris Opéra, on Saturday obtained from M. Ditte, president of the Civil Tribunal of the Seine, an order to seize at the Banque de France and at the Ministry of Finance sums belonging to the management of the Opéra as a guarantee of the payment of 1,200 francs, arrears of salary, due to her. The seizure was effected at the Banque de France, but as the "huissier" arrived too late at the Ministry of Finance, it will be effected there today.

Leaving aside his cares of directorship, André Messager, the composer of "Véronique," is dreaming, it would seem, of putting to music "Le Paon" of Francis de Croisset. The book of the words has been arranged by the author and Henri Cain, and will have for title: "M. de Boursoufflé." Indeed, a friend tells me that the Opéra director has finished the music of a comic opera written by MM. Cain and de Croisset, but without disclosing the title of the new opus. Alas! M. Messager should not perhaps have ceased devoting himself to music!

There is a scheme being considered by which on Tuesdays, Thursdays and perhaps Sundays the company of the Gaité Lyrique Theater would perform opera at the Odéon, while the Odéon company would give its repertory on the stage of the Lyrique Municipal or Gaité. Thus, inhabitants of the right bank of the Seine would have a better opportunity of seeing the productions of the left bank, while the inhabitants of the left bank would have an opportunity of hearing operatic productions without leaving the Latin Quarter.

Paris may be put down as a city loving vocal music—at least operatic vocal music, and music of stringed instruments and perhaps of wind instruments as well, but hardly as a community in love with piano playing. Yet the three

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great orchestral organizations offered at yesterday's concerts solo pianists as their points of attraction—a most unusual happening. At the Conservatoire we enjoyed listening to the sterling qualities of that young and genuine artist, Gottfried Galston, who has come to Paris on invitation to play twice with the orchestra of the Conservatoire under direction of André Messager. Yesterday Mr. Galston chose the Liszt E flat concerto with which to introduce himself, and succeeded admirably in gaining the good opinion of his Conservatory auditors. This, for a foreigner and one so young as Galston, is an event quite exceptional, yet he easily maintained his own, and proved himself a pianist of many excellent qualities. Among other things on the program were choruses from Schumann and from Beethoven, and Handel's "Messie," in which, at times, the women singers might have given a better account of their ability, especially in rhythm and in spirit or vigor of attack. There was also the overture to "Hänsel et Grätel," and the symphony of Mozart in D, besides the "Eolides" of César Franck.

The Lamoureux Orchestra, under M. Chevillard's direction, was to have presented M. Malats, a one time prize winner, as the pianistic attraction, with Mlle. Chénal, of the Opéra Comique, as the vocal star; but owing to illness of both artists the program had to be altered to read as follows (with Joseph Slivinsky in the piano role): Symphony in E flat, of Mozart; "Humoreske," by Karl von Kaskel, a composition played here for the first time, won immediate recognition; in some respects Kaskel fol-



MARIE DELNA REHEARSING AT THE PIANO.

lows the lines of R. Strauss, notably in the humorous or amusing episodes. Tschakowsky's first concerto for piano in B flat minor, simply bored the audience; but with its performance the pianist, M. Slivinsky, won a personal and distinct success. It was not an easy task for the audience to show appreciation for the pianist and at the same time its disapproval of the composition he was interpreting. However, their effort succeeded. After a neat performance of "L'Apprenti Sorcier," by Dukas, and the Handel concerto, in D minor, the concert was closed with César Franck's "Redemption."

The "répétition générale" or dress rehearsal, of the new comic opera, "Solange," will take place this afternoon at the Opéra Comique.

The performances announced this week at the Opéra are: Monday, "Monna Vanna" and the ballet "Javotte"; Wednesday, "Rigoletto" and "Coppélia"; Friday, "Sigurd"; Saturday, "Samson et Dalila" and "Javotte."

At the Gaité the week's performances will be: Monday, "La Vivandière"; Tuesday, "La Dame blanche" and "Claironnette"; Wednesday, "Lakmé"; Thursday (matinee), "La Dame blanche"; (soirée), "La Favorite," première représentation at this house to introduce Marie

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Delna in the title role; Friday, "Mignon"; Saturday, "Hernani"; Sunday (matinee), "La Dame blanche"; (soirée), "Mignon"; Monday, second performance of "La Favorite," with Delna.

At the Opéra Comique the program for the week is fixed as follows: Monday, "Mignon"; Tuesday, "Manon"; Wednesday, première représentation of "Solange"; Thursday (matinee), "Pelléas et Mélisande"; (soirée), "Solange"; Friday, "La Tosca"; Saturday, "Solange."

The Trianon Lyrique will enjoy a week's program of the following performances: Monday, "Roland à Roncevaux"; Tuesday (first revival), "Les 28 Jours de Clairette"; Wednesday, "Don Juan"; Thursday (matinee), "Le Barbier de Séville"; (soirée), "Les 28 Jours de Clairette"; Friday, "Guillaume Tell"; Saturday, "Boccaccio"; Sunday (matinee), "Les 28 Jours"; (soirée), "Roland à Roncevaux"; Monday next, "Le Domino noir." Here is variation enough to suit all tastes, for which reason the lists or programs have been reproduced. Paris may not, perhaps, be called musical, but it certainly bears out its reputation for being theatrical and amusement loving!

The difficult second part of Goethe's "Faust," so faithfully translated into English by Bayard Taylor, has at last been done in French by a lady, Suzanne Paquin. The work in French is published by Lemerre, Paris.

Although M. Doumergue, Minister of Public Instruction, informed MM. Messager and Broussan, directors of the Opéra, when they set their case before him one day last week, that the Government's decision regarding the Opéra would be made known in the Chamber of Deputies later; in reply to Georges Berry's interpellation, the situation, so far as known, remains about the same. An evening newspaper states that M. Gailhard, one time director of the Opéra, and M. Clemenceau became reconciled a few days ago. They had been on bad terms since M. Gailhard refused to allow M. Clemenceau to go behind the scenes of the Opéra.

The late Coquelin cadet has made interesting bequests to the Théâtre Française, the Conservatoire and other in-

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stitutions. According to the will of Coquelin cadet, which is dated July 15, 1906, he bequeaths 25,000 francs to the Conservatoire to found a Prix Coquelin Cadet for comedy. He leaves his piano to the poorest laureate of the "second prix de piano." He leaves 20,000 francs to the Hospice Saint-Louis, at Boulogne-sur-Mer, for the foundation of a Lit (Bed) Coquelin Cadet, and 35,000 francs to three charities of the same town. He leaves 10,000 francs to the Association des Artistes Dramatiques de Paris; 10,000 francs to the Maison des Comédiens, at Pont-aux-Dames. To the Théâtre Français he bequeaths 10,000 francs, to be distributed among scene shifters and more modest employees; also to the Théâtre Français his portrait, by Emile Friant, in the role of "L'Intimé," and a bronze statuette by Mourouze père. He bequeaths several pictures to the Louvre. His furniture is to be sold and the proceeds given to the poor of Boulogne-sur-Mer.

Here is a poet's expression—and to tell the truth it is by Catulle Mendès—which deserves to live. Catulle Mendès was at work on "L'Impératrice," the piece which Madame Réjane, so faithful to a given word, will bring out when the splendid and fruitful career of "Trains de Luxe" has had its run. Every one knows that "L'Impératrice" is a piece in prose. The author of "Glatigny" and of "Médée" was complaining to one of his friends of the difficulties which he was experiencing in writing his third act and of the slowness of a work of which he wished to leave nothing to chance. If I had written it in verse, he exclaimed, with delightful fervor, my piece would have been finished long ago! One may rest assured that the prose of "L'Impératrice" is the noble and beautiful prose of the poet. The little anecdote just related gives the certainty of it.

The end of a "legend." At Versailles a few days ago the law courts closed their inquiries into the causes of the death of Catulle Mendès. Their conclusions corroborate the first information given by the Police Commissary of Saint-Germain. Catulle Mendès was seen by a guard on Sunday evening, February 7, at the Saint-Lazare station, just as he was going to take the thirteen minutes past midnight train. He was alone in his compartment. At Pecq, same state of affairs. It is proved that Catulle Mendès, contrary to what has been thought up to the present, did not attempt to alight en route, believing himself to be already at the platform. He simply half-opened the door a little too soon before the tunnel. As he was leaning upon it, standing up at the entrance of the compartment ready to jump onto the platform as

soon as he arrived at its level, the door struck the tunnel and opened wide. Catulle Mendès, thus losing his balance, fell into space and rolled under the train.

Gottfried Galston has arrived in Paris for a little sojourn of six weeks, during which time he will play twice at the Conservatoire orchestral concerts, choosing the E flat piano concerto of Liszt as his introductory number. He will then give two piano recitals at the Salle Erard. Following these he will be heard in one of the Hasselman's orchestral matinees given at the Salle Gaveau, and later he will play at a soirée of the Trompette Club.



BREVAL AS GRISELIDIS, WHICH SHE CREATED.

While in Paris, Mr. Galston will also give lessons to advanced pupils.

Minnie D. Kühn, in charge of the musical department of the Curtis High School, New York, and also engaged by the Board of Education of Greater New York to give a series of lecture-recitals, is an advanced pupil of the Dossert studios. Miss Kühn writes to her former teacher as follows: "It is now five months since I left Paris, and

it seems almost incredible that I could have gained so much during my stay there. My voice is in splendid condition, and I never know what it is to feel vocally tired. I gave nineteen lecture-recitals in January and have February and March dates all filled. My audiences have frequently numbered 2,000 people. I can never sufficiently express my gratitude to you."

Henry Eames, who is giving a series of six "Talks on Musical Appreciation," announces the subjects of his four remaining talks as follows: "Short Instrumental Forms," "Development of Sonata and Symphony," "Program Music," and "Music of the Ultra-Modern French School."

George Rogers, of Los Angeles, Cal., has arrived here from Berlin and has begun his studies with King Clark. Mr. Rogers has a fine tenor voice, which, combined with an attractive personality and keen intelligence, gives promise of accomplishing great things. Mr. Rogers has already had considerable experience—having done both church and concert work.

DELMAR-HEIDE.

#### Lhevinne to Assist Calvary Choir.

Josef Lhevinne, the Russian pianist, will be a soloist at the third annual concert which Calvary Baptist Church Choir will give at the church on West Fifty-seventh street, Thursday evening, April 22. Edward Morris Bowman, the organist and choirmaster, has trained this choir to a high degree of musical cultivation. The choir assisted at the performance of Beethoven's ninth symphony at Carnegie Hall Tuesday night of last week, and will again assist in a performance of the work at the Brooklyn Academy of Music Saturday evening, March 27. Mr. Bowman announces that the regular solo quartet of his choir will be heard at the concert next month. These singers are: Myrta French-Kurstner, soprano; Bessie Bowman-Estey, contralto; Theodore Martin, tenor, and Judson Bushnell, basso. The chorus choir is made up of one hundred and twenty-five voices, and the program for April 22 will include choruses for mixed voices, as well as women and men's voices separately.

At the Hamburg Opera, recent productions have been "Tristan and Isolde," "Aida," "Madame Butterfly," "Meistersinger," "Bohème," "Tosca," "Versiegelt" (by Leo Blech), "Waffenschenkel," "Lohengrin," "Traviata," "Pagliacci," etc. Some of the singers were: Edyth Walker, Ottilie Metzger, Davison (baritone), Bella Alten, Penarini, Birrenkoven, etc.

The Aix-la-Chapelle Municipal Singing Society gave two concerts in Berlin under Conductor Schwickerath. The 400 voices made a pronounced impression, particularly in the à capella works.

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LONDON, W., March 30, 1909.

Emil Sauer, who played with such success at the Philharmonic concert last week, had a very narrow escape from gas asphyxiation late in the month of February. He was sleeping at the house of a friend in Bordeaux, where he was to play on the afternoon of February 21. During the night Mr. Sauer awoke with a feeling of suffocation and had only just sufficient strength to leave his room and call assistance. It was then discovered that the "geyser"—a gas machine for heating water—in the bath room adjoining Mr. Sauer's room had developed a leak, and it was really a great miracle that Mr. Sauer was not overcome by the fumes.

Widor, the great French organist, is to come to London early in May, when a program of his compositions will be given, he, of course, taking part in the concert. Mme. Samaroff, who played with the London Symphony Orchestra under the direction of Arthur Nikisch last Sunday afternoon at Albert Hall, is to play one of his recent piano compositions.

Charles Clark left town on Saturday on his way to Rome, where he is to sing this week. Mr. Clark has been appearing at many concerts in and out of London during the past few months, and some of his press notices made interesting reading:

Charles Clark was the vocalist. His voice is of baritone quality and he has a fine command of tone color. He opened with three songs in English, "Thy Beaming Eyes," a delightful composition by the American writer, MacDowell; a plaintive Irish folk song, "You'll Wander Far," and a convivial ditty, "When Dull Care." The sentiment, of course, presents variety and Mr. Clark portrayed it in a way that entirely won over his audience, who sought and obtained an encore. His dramatic power was really displayed, however, in Schubert's "Erkling," which he gave with a thrilling but unexaggerated effect, and yet he was equally successful in Brahms' tender little "Ständchen."—New Castle Chronicle.

For instance, those must have been hard indeed to please who were not touched by Franco Leoni's "The Days Gone By" when sung as Charles Clark sang it.—The London Standard.

Charles Clark gave a beautiful rendering of Marschner's aria, "An Jene's Tag."—London Musical Standard.

Charles Clark sang the solo with fine force and variety of expression and the new work was very cordially received.—London Morning Leader.

The London criticisms are respectively for the ballad

concert, the Stock Exchange Orchestral concert and a symphony concert.

In engaging players for his orchestra, Thomas Beecham has secured many who have been hitherto associated largely with solo or quartet music. His string leader, Philip Cathien, is a well known quartet player, while second to him is Ferdinand Weist-Hill, a "first prize" of the Brussels Conservatory, a pupil of Ysaye and a member of the Leighton House chamber music party. Among the first violinists are scholars and medalists of the Royal Academy and Royal College of Music, the leader of the second violins being Horace Fellowes, formerly second violin of the Hess Quartet. The principal viola is Lionel Tertis, whose name is well known to you in America, probably from the fact that he was to have joined a Quartet in Boston, but did not. Eric Coates, of the Hambourg Quartet, is one of Mr. Tertis' supporters, and Mr. Ackroyd is principal flute. That the new orchestra has a busy life laid out is proved by a glance at the engagements already booked. During this spring it will play at the Beecham concerts in London, given at Queen's Hall. It will also take part in several concerts by solo artists, and pay a



ANNETTE LESCHETIZKY-ESSIPOFF IN 1879.

flying visit to Ireland at Easter. For next autumn the orchestra will play at the Caruso concert in Albert Hall in September, and shortly afterward is to begin a prolonged tour during which some thirty English towns will be visited. On this tour the orchestra will travel in its own special train quite in the American way, sleeping cars, dining cars, etc. On this tour also the orchestra will be assisted by the tenor Tamini and Kathleen Parlow, violinist. At the close of the tour a week will be spent in Ireland by the orchestra, the return to London being of importance, as it is expected a new operatic enterprise will be undertaken by Mr. Beecham in which per-

formances of Mozart's operas on a very complete scale will form a prominent feature. A visit to the south of France toward the close of the year is projected, and altogether a very busy twelve months is looked forward to. Thomas Quinlan has charge of the interests of the orchestra as well as of those of Tamini and Kathleen Parlow.

In addition to his engagements with the Beecham orchestra, Tamini, the tenor, has been specially engaged for Percy Harrison's tours, during which he will sing in fourteen of the largest towns of England and Scotland. In this connection it may be of interest to note that Tamini's manager, Thomas Quinlan, has obtained permission from the Carl Rosa Opera Company, so that in all probability Tamini will appear at Covent Garden in the autumn season of grand opera.

The Westminster Cathedral of London (Roman Catholic) is to have a new organ which in size and volume will be in harmony with the edifice. It is proposed that this organ shall be built in seven separate parts and that the blowing shall be by hydraulic engines. The cost is estimated at about \$40,000. The Westminster Cathedral has been in course of construction for more than ten years, a special feature being that only as much—or as little—is attempted as there are funds for in hand. The interior is dignified and rich in mosaics, the high altar being particularly fine. The outside with its tall, imposing tower of red brick picked out with white is of no special style of architecture, but quite suited to its surroundings. Much attention is paid in the cathedral to the musical part of the service, many not of the same faith as that Church attending to listen to the singing. With a good organ these services will be yet more interesting.

Alfred de Rothschild has lent his hand and Lady Valda Machell has consented to sing at the lecture by Father Bernard Vaughan at Queen's Hall this evening.

The program for Archy Rosenthal's concert this afternoon is compiled entirely from the works of living pianists. Those whose names appear are: Saint-Saëns, Willy Scott, Pugno, Moszkowski, Gabrilowitsch, Paderewski, J. D. Davis, Stanford-Percy Grainger and Mr. Rosenthal himself, his own contribution to the program being an Irish rhapsody.

The length of programs in London has often been alluded to, criticised and deplored, with the result that in many cases the program is arranged with a regard to the length of time that it will occupy. But just recently the amount of music provided for one evening's entertainment has proved to be quite out of all proportion, a concert that began at eight o'clock, going on until nearly half past eleven.

Madame de Wieniawski, wife of the well known Russian composer, Adam de Wieniawski, is announced to give two concerts on the 13th and 23rd of this month. Mme. de Wieniawski is Russian, born at Moscow in 1886 and belongs to one of the oldest and most illustrious families of that city. Her father was the President of the first Duma, Mr. de Mourontseff. Her mother was a distinguished musician who began the musical education of

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her daughter at an early age, first in Moscow and afterwards taking her to Paris and Berlin. Mme. de Wieniawski, like so many Russians, is a fine linguist and sings with the greatest facility in English, Italian, Russian, French, Polish and German. She has sung at many of the principal concerts in France and Belgium. At her concerts here she will sing some of her husband's songs.

A series of chamber music concerts is being given at Leighton House by the London Chamber Musicians.

A letter just received from Los Angeles brings news of Mr. and Mrs. William Shakespeare, who are spending the winter in that city. Their visit in Mexico was an enjoyable one, as they were staying with friends at Chuernavara, which has an altitude of only 4,000 feet above the sea, that of Mexico City being nearly 8,000, too high an altitude for many people. They found the "climate wonderful and the vegetation quite lovely." After three days and nights of traveling from Mexico, for the most part through the desert, they reached Los Angeles, where they were warmly welcomed by old friends and they have had a really delightful stay in Southern California. Mr. and Mrs. Shakespeare have taken a furnished bungalow for the winter and Mr. Shakespeare is busy with pupils, which with the many social attentions showered upon them, gives him a busy life. On their way back to New York and London, they will go to San Francisco for a few days and expect to visit Chicago, Washington, Boston, and of course will make a stay in New York. By the third week in April they will be back in their London house, quite settled before the "season" begins.

Under the direction of Daniel Mayer, a concert will take place at the Royal Albert Hall next Tuesday evening, when Selma Kurz, Imperial and Royal Court singer to the Emperor of Austria and prima donna of the Imperial opera at Vienna, will appear. Mme. Kurz has been engaged for an extended European tour by Mr. Gutmann, of Paris, and included in this tour is a series of concerts in London. Her programs will of course include operatic arias as well as lieder.

Pupils of the Guildhall School of Music have recently given a performance of the opera, "Le Pré aux Clercs," under the direction of Richard Walthew. Those taking part were Ethel Elmer, Miss Hooper, Alfred Steed and Arthur Gourlay. The piece was well staged and the chorus sang well.

At his recent lecture on folk-music, Cecil Sharp took for his subject the Morris dance. This dance was illustrated by two men from Headington, near Oxford. Winifred Rowe played a number of tunes for various Morris dances and the lecture was much enjoyed by the audience. Tomorrow, when the last of this series takes place, there will be a number of lantern slides shown, illustrating costumes, colors, etc., of Morris dancers, fiddlers and folk singers.

The tenth anniversary luncheon of the Society of American Women in London took place yesterday at the Hotel Cecil, members and guests of the society to the number of about one hundred and ten responding to the invitation. The speakers and guests of honor on this occasion included Their Excellencies the American Ambassador and Mrs. Reid, Lord and Lady Monkswell, Sir Gilbert and Lady Parker, Mr. and Mrs. Ridgley Carter, Captain and Mrs. Clonan, Commander and Mrs. Gibbons, Mme. le Plongeon, Mr. R. Newton Crane, Miss Clare Howard and Miss Maud Allan. The luncheon was pre-

sided over by Mrs. R. Noyes Fairbanks, president of the society, who spoke interestingly and happily upon the various topics required for this celebration, paying a high tribute to Mr. Reid, as citizen of the United States, in addition to his qualifications for the official world. Interspersed with the speeches was a short musical program which had been arranged by Mrs. Harry Adams, who sang a group of songs, Miss Heyman contributed a piano solo, and Mme. Natalia Mexia sang a group of Spanish songs charmingly. To these songs there was a guitar accompaniment. The festivities closed with, as usual, the singing of one verse of "God Save the King" and one verse of "America." Miss Clare Howard, the young American woman who, under the auspices of the society, came over to take a year's post graduate course at Oxford, was one of the speakers.

At the only recital that Emil Sauer gave in London during the present season his program was: Five sonatas, Scarlatti; "Sonata Pathétique," Beethoven; ballade, F major, nocturne, op. 15, No. 2, polonaise, op. 53, Chopin; scherzo, "Midsummer Night's Dream," Mendelssohn; intermezzo (D flat major), "Sempere Scherzando," Sauer; tarantella, "Venezia e Napoli," Liszt.

Andrew Bevan, who is giving a recital late in the month, is said to have been a favorite pupil of the late August Wilhelmj, who considered him a good soloist and ensemble player.

Theodore Byard's second subscription concert is to take place tomorrow afternoon, when he will be assisted by Clara Sanson, the Spanish pianist, who then makes her first appearance in England, and she will play for the first time in London the "Iberia" suite for piano, by Senor Albeniz.

Brighton is feeling very pleased over the fact that the balance sheet of its first musical festival shows a small surplus, which encourages the town to continue.

Louis Hillier, a violinist and leader of the Quartet bearing his name, is organizing a season of Italian opera at the Coronet Theater. The season will open late in April and it is proposed to give fifteen operas, including one or two novelties, during the three weeks' season.

Elena Gerhardt was the vocalist at the Albert Hall concert on Sunday afternoon, and will soon give another recital in London, when Mr. Nikisch will be the accompanist.

#### Concert by Granville Pupils.

Charles Norman Granville, the popular baritone, whose artistic singing during the past season has called forth favorable comments from the press and public, will present a number of his talented pupils in a recital at Mendelssohn Hall on the evening of March 31 (Wednesday).

#### Goodson-Hartmann Recital.

Katharine Goodson, the English pianist, and Arthur Hartmann, violinist, will give a joint recital at Mendelssohn Hall Monday afternoon, April 5.

Ernst Wendel, of Königsberg, has been appointed leader of the Bremen Philharmonic, to succeed Panzner.

Leo Blech's one act opera, "Versiegelt," has been secured for performance at the Frankfurt Opera.

#### MUSICAL BIRMINGHAM.

BIRMINGHAM, Ala., March 12, 1909.

Since the middle of February several very excellent recitals, concerts or musicales have been given, and all by local talent. The earliest of these not already reported was a valentine musicale at the residence of Mrs. W. J. Adams for the benefit of the Eleventh Avenue Methodist Church. Those contributing to this program were Mesdames Gamble, Gladden and Downman, and Misses Mallam, Nunwally and Moore.

On the evening of February 16, a concert was given at Cable Hall, for the benefit of St. Andrew's Church. A very interesting program was rendered, in which several prominent musicians participated.

The musicale given on the evening of February 26, at the High School Auditorium, under the auspices and for the benefit of the Martin School Improvement Association, was a very artistic affair. Those appearing in this program were: Mrs. T. H. Aldrich, Jr., pianist; Mrs. H. W. O'Neil, soprano; Clarence Klenck, cellist, and William Gussen, violinist.

At the Country Club, on the afternoon of February 23, Mrs. T. H. Aldrich, Jr., gave a musicale in honor of her sister, Marie Aldrich, of Washington, D. C. Mrs. Aldrich, without doubt Birmingham's most brilliant pianist, played several numbers on the program, in which she was ably assisted by three other soloists—Mrs. E. G. Chandler, soprano; Mrs. Solon Jacobs, alto, and William Gussen, violin. Miss Handley accompanied the soloists.

The musical calendar for that week is not entirely complete without a mention of the musical numbers on the program of the Reciprocity Meeting of all the women's clubs in the city, also held at the Country Club, February 25. Mrs. Oscar Gladden and Harriette W. O'Neil were the soprano soloists, while a double quartet of ladies' voices from the Treble Clef Club sang two numbers.

The second open meeting of the annual series given by the Music Study Club was held at the Country Club on the afternoon of March 4, with Mrs. Solon Jacobs as hostess. The following program, made up largely from numbers used in the club's study of the past few months, was greatly enjoyed by the several hundred guests present: Piano, violin and cello, trio, Kistner; introduction to third act of opera "Kunihild," Mrs. T. H. Aldrich, Jr., and Messrs. Gussen and Klenck; song for soprano, "The Nightingale and the Rose," De Koven, Mrs. Oscar Gladden; two movements from Huss, sonata for violin and piano, Mrs. Aldrich and Mr. Gussen; two songs for contralto, "Thy Beaming Eyes," MacDowell; "The Danza," Chadwick, Marie Kern Muller; quartet, "A Summer Wind," MacDowell; "A Song of Seasons," Hawley, sung by Mesdames Gamble and Bunce and the Misses Davis and Nunwally; songs for soprano, "Allah," Chadwick; aria from "Louise," Charpentier, Harriette Wiswell O'Neil; etude in D flat (piano), Liszt, Mrs. Aldrich; songs for baritone, "Sweet Winds that Blow," Chadwick; "Song of Faith," Glen O. Friermood; serenade, for piano, violin and cello, played by Mrs. Aldrich and the Messrs. Gussen and Klenck.

The piano pupils of Monetta Stribling, at the Fletcher Music School, gave an interesting recital last Friday evening. At the close of the evening's program, Mrs. J. S. Bridges, principal of the school, announced that Mrs. Earl McLin, who has recently returned to this city, had been added to the faculty of the Fletcher School as teacher of expression.

Eve Simony, the Belgian coloratura soprano, made a hit recently in Zürich.

Bruch's new "Easter Cantata" met with a friendly reception recently at Bromberg.

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LEIPSIK, March 3, 1909.

The twentieth Gewandhaus program under Nikisch has the overture to Humperdinck's opera, "Heirat wider Willen"; the four Wagner songs with orchestra, "Träume," "Stehe Still," "Im Treibhaus," "Schmerzen," sung by Elena Gerhardt, of Leipzig; Schumann's overture to "Manfred"; the soprano songs with piano (Nikisch), "Vom Monte Pinco" and "Mit einer Wasserlilie," by Grieg; "Immer leiser" and "Der Schmied," by Brahms; the Brahms first symphony, in C minor. This is the one annual concert whose receipts are set aside for the orchestral pension. The house is sold out for morning and evening. The orchestra is playing as precisely as usual, yet at slightly lower temperature. Their work at the opera has been heavier again. Elena Gerhardt is singing with unusual feeling for the dreamy and poetic content of the various songs. Her voice is a very useful one in every part, and her use of it is in nearly every respect commendable. Next week has no concert, as there is a church day interfering. On March 17-18 the concert is under the direction of Max Reger, who will present for the first time in Leipzig his "Symphonic Prologue to a Tragedy," op. 108; the third (F major) "orchestral symphony," by C. Phil. Em. Bach; Reger's own orchestral variations and fugue, op. 100, on the Hiller theme. The very first rendition of the new Reger prologue is at Cologne (Steinbach) on March 9. Then follow Prague, March 17; Vienna (Weingartner), March 17; Leipzig, March 18; Dresden (Schuch), March 23, and Munich (Lassalle), March 26.

The symphonies given in the Gewandhaus for the year 1861-62, Reinecke's second season as conductor, showed little change from the year 1841-42, except to add Schumann and Gade. The list, in their order, was as follows: Schubert, C major; Beethoven, fourth; Spohr, third; Beethoven, seventh; Mendelssohn, A minor; Mozart, D major, without minuet; Schumann, first; Haydn, B flat; Beethoven, eighth; Beethoven, fifth; Mozart, C major, with fugue; Haydn, first in E flat; Schumann, third; Gade, fourth; Beethoven, third; Schumann, second; Mozart, G minor; Haydn, G major, and Beethoven, sixth; Beethoven, ninth; Phil. Em. Bach, F major, for the first time (the same to be conducted by Reger). Historian Dörfel says that in the first twenty seasons of Reinecke's service, which marked the Gewandhaus centenary, there were thirty-four symphonies brought to the house for the first time. Of composers then not living there were Schubert (unfinished symphony); Men-

delssohn, "Reformation" symphony, and Norbert Burgmüller. Of composers of that time, there were three symphonies each by J. J. Adami and Raff; two each by J. J. Albert, Brahms, Bruch, Grimm, Reinecke and Svendsen; one each by Bargiel, Breuning, Dietrich, Gade, Gernsheim, Ferd. Hiller, Kleinmichel, Emil Naumann, Reissmann, Rheinberger, Saint-Saëns, Vierling and Volkmann. Dörfel thought that during that time the doors were rather firmly closed against symphonic works by Liszt, Berlioz, and any who were avowed followers in that trail.

Jenny Osborn Hannah, of Chicago, and of the Leipzig City Opera, reached her hundredth operatic performance March 3 in an impressive rendition of the role of Mimi in Puccini's "Bohème." Americans of the colony became aware of the event, and turned out in force. Great enthusiasm, many curtain calls and beautiful floral offerings were incidents at the conclusion of the opera. Two evenings before, Mrs. Hannah had left a deep impression of her giving of the role of Elsa in "Lohengrin." She is one of those rare artists who persist in pure singing all of the time.

The eleventh Philharmonic concert of the Winderstein Orchestra brought the Berlioz "Fantastic" symphony; the



PAGANINI TIMBER FROM LEIPSIK CONSERVATORY.  
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Dvorák cello concerto, played by Heinrich Kiefer, of Munich; the Strauss "Till Eulenspiegel," and cello solos by Bach, Dvorák and Cassella. In the plastic writing man-

ner of Berlioz and the relatively thinner scoring of this older school composition, Winderstein was able to secure a very clear reading, ranking it among as good things as it is possible for him to do. Kiefer is among the most musical of cellists, and he has been known for years as possessor of great technical facility. He was able to present the Dvorák in a manner easily proving how far superior that composer's head was to ordinary musical clay. It is a grievous error to say the d'Albert concerto ranks in that class of inspiration.

Among recent song recitals, that by Maria Freund showed the best value. She was accompanied by Max Auerbach in a Gluck aria and sixteen songs by Schumann, Brahms, Reynaldo Hahn, Chaminade, Bizet and Henschel. A splendid mezzo voice and good vocalism and style are features of her offering. Elly Schellenberg Sacks was assisted by her husband, Waldemar Sacks, who played her accompaniments, also a Mozart sonata. Among the material presented were songs by Sacks and Jensen's "Dolorosa." The pair have a large following here. Susanne Dessoir's annual folk concert had a good audience at Central Theater large hall. Bruno Hintze Reinhold accompanied in songs "From the Olden Time," in children songs, and folk songs of Moravia, Bohemia, Hungary, Silesia, Scotland, France, Greece, Poland and Finland. Since soprano Rose Gärtner was able to render one entire song without finding the pitch, and she further showed specific faults in vocalism, one must claim her recital a total loss. Rosa Schmith Günther had Bruno Weyersberg as accompanist in songs by Cornelius, Brahms, Kurt Hennig (Dresden), Strauss, Wolf and Gertrud Wolff. Her voice is not in condition to give pleasure, though she shows musical attributes. Singers may do well to examine Kurt Hennig's "Die Sorge," which she presented. It is a work of some length and much detail in the composition. At a concert given in Y. M. C. A. Hall, Ellen von Arendrup, of Copenhagen, presented a "Samson and Delilah" contralto aria and songs by Brahms. Hers is a good voice, already coming into fair way, but it will require some seasons to bring it under control. Pianist Antoinette Eggers, of Denmark, played solo pieces and the Bach French suite very well. The talented violinist, Käthe Häbler, played the Locatelli G minor sonata (with piano) and the first part of the Bach E major concerto. Paul Aron assisted as accompanist.

The Russian Academic Verein gave a concert participated in by soprano Weigelt, pianist Fräulein Eggenberg, tenor Scheiness, cellist Salessky, violinist Scheichet, and reader Quasche. The heaviest number was the Saint-Saëns' cello concerto, played in much refinement by this talented Salessky. Tenor Scheiness has a fine lyric voice, strongly suggesting the Italian. Though he was first trained in Russia, he continues work here under Adolf Perlus.

Mixed recitals have included one for charity, when the Hamburg Ladies' Vocal Quartet was assisted by violinist Kurt Hennig, baritone Wolfgang Rosenthal, pianist Georg Zscherneck, and accompanist Max Ludwig. The vocal quartets were by Schumann, Brahms, Mozart, Donati (1520-). Palestrina (1544-), and John Bennett (1560-). Among interesting violin pieces were a Sinding "Legende," op. 46, and a "Romanza," by Leopold Damrosch, which must have seemed very modern for its time. The

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artists were all capable and furnished much pleasure. The blind pianist, Jenny Behrens, had the assistance of mezzo soprano Johanna Koch. The piano playing was easily of the time of Weber, small, but in steady regard for an agreeable tone. She teaches in the city and has a following among plain folk, who will derive no harm from this mild treatment of the instrument. Fräulein Koch has been a pupil of the late distinguished Augusta Götz. In this concert she presented the anomaly of unusual mastery of the voice as an organ, without having the musical warmth to interest either public or musician. Under no imaginable difficulty could she fail in control of the phrase or in finding some unexpected resonance of voice.

The third concert by the Sevcik String Quartet brought the Debussy G minor, op. 10; the Schubert posthumous D minor, and with the help of Margarethe Eussert, of Berlin, the Schumann piano quintet. It was a thoroughly enjoyable concert in every number. Fräulein Eussert is becoming well known here through annual recitals.

Max Pauer's annual recital brought works by Bach, Beethoven, Brahms, Mendelssohn, Rachmaninoff and Liszt. His audiences are not large, but they embrace some of the very best musicians of the city. They have learned to rely upon him for agreeable and consistent playing.

Pianist August Schmid Lindner, of the Munich Akademie der Tonkunst, gave a Reger program, wherein the composer assisted in presenting his variations and fugue on a Beethoven theme, op. 80, for two pianos. Lindner began with the variations and fugue on a Bach theme, op. 81, for piano solo. There were also two humoresques from the op. 20, two silhouettes from the op. 53, and an intermezzo from the op. 45. The Bach variations and fugue are dedicated to this artist. He is a consummate master of the considerable technical and intellectual difficulties which these works present. In performing both of the large fugues the artists obtained the cumulative breadth they wished by slowing down considerably from the main tempo. The same plan is pursued in the composer's passacaglia and fugue for two pianos, and in the volcanic orchestral fugue of the op. 100, on a Hiller theme. These complete works require from twenty-five to thirty-five minutes for performance, with the fugues taking from seven to nine minutes each.

Since beginning this letter the correspondent has taken another chance at the Gewandhaus. At the evening concert the proceedings were conducted at white heat. In either of the three latter movements of the Brahms symphony Nikisch sounded mood depths which open a gap extending from the "B" that ended in Leipzig in 1750 to the one that began in Hamburg in 1833. This may be heresy, but it comes into orthodoxy through the labor and the genius of Arthur Nikisch. Let us turn back for a little while and commune with Robert Schumann, who generally knew a composer when he saw one.

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### NATIONAL FEDERATION OF MUSICAL CLUBS.

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MEMPHIS, TENN., March 17, 1909.

The good effect of the biennial meeting of the National Federation of Musical Clubs is being shown by the numerous clubs that are coming into the Federation. Almost daily report comes of clubs added to the list of those federated. The two most recent ones from the Southern section are: The Sherwood Musical, of Itasca, Tex., and the Treble Clef, of Birmingham, Ala. Two new Eastern clubs recently federated are the Woman's Musical Club, of Bayonne, N. J., and Tuesday Morning Musical, of Springfield, Mass. The St. Cecilia Club, of Weston, Mo., is the newest from the middle section. Two other newcomers from that section are the Music Students' Club and the Harmonica Society, of Davenport, Ia.

Mrs. Heber Knott, assistant press secretary, of Grand Rapids, Mich., has recently returned home from a week's stay in Chicago, where she went in the interest of the Federation. While in Chicago, Mrs. Knott had the opportunity of hearing the Mendelssohn Choir, of Toronto, comprising three hundred trained voices, under the direction of Dr. Vogt.

The Treble Clef Club, of Jonesboro, Ark., is getting ready for a musicale. An artist will probably be engaged for the occasion and the best closing program in the history of the club is looked for. Delegates to the biennial, at Grand Rapids, will be appointed at the April meeting.

The newly elected officers for the Ladies' Saturday Musical, of Muskogee, Okla., are: President, Mrs. M. F. Early; vice president, Mrs. J. M. Offield; recording secretary, Katherine Deitz; corresponding secretary, Mrs. Claude Steele; treasurer, Lela Munsell.

A most delightful program from the Treble Clef Club, of Philadelphia, Pa., has just been received. This club is doing most excellent work and has more active and associate members than ever before. A program for the April concert is being prepared. Mr. Hermann is the popular leader of the club, and Mrs. W. H. Brooks is the Federation secretary.

The Beethoven String Quartet, of Memphis, Tenn., filled an engagement before the Beethoven Club, of Ripley, Friday, March 12.

The Scherzo Club, of Quincy, Ill., gave an attractive program, March 8, on works by Brahms. A sketch of the composer's life was read by Miss Jansen. Others

taking part in the program were: Misses Felt, Lincoln, Whemshoener, Stone, and Mrs. Ellis. The meeting was held with Mrs. Persons. The official board of the Scherzo Club consists of the following: Mrs. Thomas C. White, Mary E. Stone, and Cora Channon.

The Tuesday Morning Musical, of Knoxville, Tenn., will close the season's work with an "Ensemble Program," April 27. Mrs. Godwin will be the director for the occasion, and Miss Busch, Mrs. Smith, Mrs. Delpuech, Mr. Nelson, and Miss Hodges will be the participants.

Chorus rehearsals of the San Francisco Musical Club are held the first and third Wednesday mornings at Century Hall. Thursday morning, March 4, the club gave an unusually fine program. Mrs. R. W. Aylevin and Mrs. George Johnson played as a duet an arrangement of Liszt's symphonic poem, "Les Preludes." The remainder of the music and the participants follow: "Floods of Spring," Rachmaninoff; "Ever to Thee," Tchaikowsky, Mrs. Robert Whitcomb; concerto in A major, Liszt, Alma Birmingham, orchestral parts played on second piano by Mrs. Oscar Marsfeldt; "Es Blinks der Thau," Rubinstein; "Der Asra," Rubinstein, Mrs. Wallace Wheaton Briggs; "Sakuntala" overture (arranged for two pianos), Goldmark, played by Mrs. Thomas Inman, Florence Nachtrieb, Corinne Goldsmith, and Mrs. H. F. Stoll; "Waves Rush and Roar," Cui; "But Lately in Dance," Arensky; aria from "Jeanne d'Arc," Tchaikowsky, Helen Colburn Heath; "Water Nymphs," sung by chorus, Mrs. E. Delos Magee, soloist. The piano accompaniments were played by Ada Clement, Florence Nachtrieb, Mrs. E. D. Smith, and Mrs. E. E. Young. The string orchestra assisting the chorus included: Olive Hyde and Claire Ferrier, first violins; Elva Miller and Mrs. G. L. Alexander, second violins; Caroline Nash, viola, and Carrie Rogers, cello.

NOLA NANCE OLIVER.

Mr. Caruso's condition has been the subject of much discussion in operatic circles since his recent indisposition began. This moved the Metropolitan Opera Company to make reply and the management issued this statement: "In order to set at rest the misleading rumors about the vocal condition of Mr. Caruso the management of the Metropolitan Opera House announces that his non-appearance is due to the fact that he is taking a brief rest. Mr. Caruso is acting in accordance with the wishes of his physician, Dr. H. Holbrook Curtis, who states that the tenor is suffering only from a slight attack of laryngitis. Mr. Caruso has informed the management that he will surely sing before the end of the season."

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MILAN, March 2, 1909.

The performances of "Iris" at La Scala were certainly not such as to attract any kind of an audience. Iris (Signorina Berlandi) seemed to be entirely out of place, lacking all those qualities which make the little Japanese so sympathetically appealing. Garbin as Osaka is also out of his sphere, and the Kioto of Angelini Fornari is absolutely trivial in its exaggeration. The orchestra and chorus as usual were excellent, although Vitali conducts with a certain roughness which certainly does not bring out the fine points of some of this exquisite orchestration. Altogether it was a very mediocre performance.

"I Vespri Siciliani," one of Verdi's second manner operas, was accepted almost exclusively on account of the magnificent effect produced by the singing (or rather by the high notes) of the tenor Bassi. He was victorious all through, while the others were indifferent. Vox populi is that the opera would not have been tolerated if it had not been for the tenor.

It is rumored that Maestro Franchetti will write an opera on a Mexican subject, and that D'Annunzio will write the libretto. And the Indian opera that Franchetti is writing since the last year or two?

Whoever the correspondents of some American papers may be, they are surely sending in some very erroneous appreciations of Italy—no more the land of song, but still the land of beautiful voices. What can be the object of doing harm to a nation where Americans, and not only students, flock by the hundreds, and just now when America has shown her entire sympathy during the terrible disaster that has destroyed one of the finest parts of this land of art?

The "Stris" is having a hard time this, the first year of its existence. The society has the Costanzi, of Rome, whose tribulations are known; the Regio, of Turin, which is not much better off than the Costanzi, and the San Carlo, of Naples, and also Carlo Felice, of Genova, if I mistake not. They attribute their difficulties to the fact that they were obliged to accept many artists and condi-

tions which had been secured and entered upon before the constitution of the society, and are therefore not responsible for the failings and shortcomings that have succeeded each other very closely in these theaters. They assure those interested that next year things will work on a different basis. Meanwhile several of the most prominent members of the society have already resigned. They also say they will engage artists for South America, making them sign at the same time contracts for Europe—especially Italy—so that the Italian theaters will not be bereft of their best lyric elements. "Qui vivra, verra!"

Six unpublished letters by Verdi are to be issued. They are addressed to Bottesini, who was at Cairo when Verdi's "Aida" was first given there. He writes to him to ask for particulars as to the success, and begs of him in one of his letters to tell him all the truth, "being an old soldier, he can also stand the firing." It is known that Ismail



VERDI, AS HE LOOKED WHEN HE COMPOSED "AIDA."

Pasha at the time offered Verdi 100,000 francs if he would come to Cairo, but he would not, fearing the sea and not wishing to be the object of a seeming réclame. How different the times are now.

"Aida" has been given with fair success at the Costanzi. De Lucca, the baritone, and Eugenia Makaroff, of the

fragile voice, have sung their good bye in "Rigoletto," "Pelleas and Melisande" is to open the Lenten season at this theater within a few days.

The popular concerts are regularly being given at the Corea, of Rome, but it seems not entirely to the satisfaction of the public, which has had a great deal to complain of in the way of programs and conductors. Lately two concerts were conducted by an Italian who resides in Berlin. So badly did he conduct and so badly were his programs made up that the public and press rose in indignation against the committee and more so against Count San Martino, president of the society and director of Santa Cecilia. One wonders why he makes such long peregrinations during the summer with the pretext of engaging celebrities, and then serves such second rate stuff on a public which has always been accustomed to the best, and which is very discriminating, so much so that the "Semiramide" overture (which was very poorly played and was taken at a tempo and in an interpretation the public did not find it correct) they simply hissed and shouted "Basta." They would hear no more.

Besides "Pelleas and Melisande," "Hamlet," "Prince Zilah," new, by Alfano; "Rhea," new, by Samara, and "Gioconda" will be given.

The theaters all over Italy have had their masked balls, but few were the masks and scarce were the gaiety and brilliancy. Poor Carnival is dying a slow death!

People are emphatically protesting against the late hours at which the theaters close in Milan. The other evening it was after 1:30 a. m. when the "Vespri Siciliani" was over. Before one got home and to rest it was half after two or almost three! For a city where almost every one works during the day those hours cannot be kept up.

Maestro Giacomo Orefice, who has resigned from the direction of the Costanzi of Rome, but is still a shareholder in the Stris, had the idea of putting to music the same subject that Puccini is now ending and composing with such fervor—"The Girl of the Golden West."

Oscar Nebdal, the Bohemian conductor, has led two concerts at the Corea of Rome with much success.

Toscanini has given up his contract with the South American Company, as he wishes to rest during the summer. He says the season in America is extremely fatiguing. Vitale, of La Scala, has been engaged in his place.

Some more talk is going on here about Chaliapine's intention to give up lyric art for drama. Nobody believes this though, as Chaliapine is too well paid a singer ever to think of giving up his opera career as yet.

"Buddha," drama by de Gubernatis, has been given in aid of the sufferers from the recent earthquake in Sicily. It

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is perhaps not generally known that many years ago Wagner read the drama and pronounced the desire of composing an opera on the subject.

The great pianist and Berlin's favorite, Busoni, has played two concerts in the new hall of the Conservatory, presenting Beethoven, Liszt, Chopin, and Bach-Busoni.

Gemma Bellincioni gave "Carmen" at the San Carlo of Naples, but her interpretation was not liked. She ceded the role over to Nini Frascani, who made a success of the part and Bellincioni went back to her traditional "Traviata," in which she triumphed, according to the critics.

"Iris" was successful with Carelli in the title role at Torino.

Emma Hoffmann, an American, was successful in Goldmark's "A Winter's Tale," at the Regio of Turin. The papers praise her voice as large and sympathetic.

The orchestras of the Politeama and the Verdi of Florence have struck.

Maestro Monleone, the one who was sued by Mascagni and Sonzogno for having written a "Cavalleria Rusticana," has now written a new opera, which is to be given next month in Paris. "Under the Knot" is the title.

The old Teatro Capranica, which had fallen into disuse since many decades, will be restored for the year 1911 Exposition year for Rome.

The new opera, "Eidelberga mia," by Pacchierotti, which had such a mixed success in Vienna, would have been well accepted at the Fenice, of Venice, had the performers been in any way good. The press is unanimous in declaring the performance to have been absolutely mediocre.

At Naples, Guido Podrecca lectured on Wagner, as given in Naples, and as to the understanding of the public, whether it is really understanding or only snobism!

"Andrea Chenier," Giordano's most musical opera, is the work which draws best this season at the Costanzi of Rome.

At the Dal Verme the series of evenings of honor of the artists have begun.

A new opera, entitled "Venezia," by Riccardo Storti, was given at the Massimo, of Palermo.

Mascagni and Puccini, who for some time were not on good terms, met at the Art Association, where some kind

friends arranged it so that they were thrown into each other's arms. Hence tears, kisses and entire reconciliation. They were seen together the day after in a box at the Corea popular concert, most cordially exchanging their impressions.

At Bari "Trovatore" is still enthusing the public, and "Walkyria" has seen its last performance at Palermo.

At the Verdi, of Florence, Berlioz's "Damnation of Faust" has had a fine success, due principally to the conducting of Maestro Lombardi. The season will continue with some extra performances of "Andrea Chenier."

Puccini has declared, in an interview, that he would prefer New York for the first performance of his new opera, on a California subject, because, he says, he would have Caruso and Destinn there.

One of the artists of La Scala, who is now studying the part of Crisotemide in Strauss' "Electra," declares that "Electra" is far more melodious than "Salome"; that



ORESTES AND ELECTRA IN STRAUSS' NEW OPERA.

Electra is digging up the hatchet with which Agamemnon was killed.

the difficulties to overcome are extraordinary; that the dissonances are such that one is ever asking oneself if one is singing in tune; that great harm comes to the voice from the strain on the cords caused by the frightful jumps from the lowest to the highest notes and vice versa, which causes the loss of the middle notes.

A young Brazilian cellist, Figueras, gave a hearing at the Academy of Santa Cecilia in Rome, with very little effect, I am told.

At the Regio of Turin "Iris" and "Norma" have both had a good success, the first with Carelli in the title role, the second with Giannina Russ.

The Trio Italiano gave a successful concert at the Conservatory of Milan and the Quartetto Bolognese another

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at Padova, and at Trieste the Trio Tartini also gave an interesting program.

"Manuel Garcia," a new opera by Tarantini, had a great success at the Teatro Comunale of Trani.

It is said that "Pelleas and Melisande" will be ready for Thursday, March 4, at the Costanzi of Rome.

Sebald and Straube (violinist the first and organist the second) gave an interesting concert at the Conservatory of Milan. There was a much larger attendance than was expected by reason of the horrible weather and the rigid program, which was made up of only two names, Bach and Handel. Neither of the artists seemed to be able to dissipate the apathy of the listeners.

The Dal Verme closed its doors on the Carneval with the last performance of "Forza del Destino," the opera which was most successful and which drew the biggest audiences. The evening was in honor of the Conductor Romano, and ended with a few tableaux from "Brahma," the successful ballet, which never was omitted one single night during the season.

The papers in general note Semblich's good-by to the New York public and comment on the good sense of this artist in retiring in time.

Mascagni, in an interview, has declared that he will not compose any more until the public has come to its senses and will listen to music that is music and not noise—noise that has no sense—noise that is a degeneration.

Kreisler is to play at Santa Cecilia of Rome.

E. R. P.

#### Calve-Lecomte Concert Tonight.

Madame Calvé and Armando Lecomte, the baritone of the Metropolitan Opera Company, will give a concert tonight at the home of Mrs. William Salomon, 1025 Fifth avenue, for the benefit of the tuberculosis clinic of the New York Throat, Nose and Lung Hospital. Signor Lecomte has just been engaged for a tour of concerts in England.

#### Caruso Concert Tour in England.

Enrico Caruso, the tenor of the Metropolitan Opera Company, has signed a contract for a tour of ten concerts in England, beginning August 20, and closing at Albert Hall, London, September 18. Caruso will be assisted by the baritone, Armando Lecomte, of the Metropolitan Opera Company.

#### Song Recital by Madame von Niessen-Stone.

Matja von Niessen-Stone, the contralto of the Metropolitan Opera House, will give a song recital at the Institute of Musical Art, 53 Fifth avenue, Tuesday evening, March 30.

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RAY H. HASTINGS is one of the new and active musicians of Los Angeles, Cal. He is a graduate of the college of music of the University of Southern California, and besides teaching piano, organ and harmony, he is the organist of the First Methodist Church, of Los Angeles, and the musical director of the Y. M. C. A. Band. Recently Mr. Hastings dedicated the large new organ in the First M. E. Church in Riverside. He is recognized by the musical public and critics as an excellent artist and splendid teacher.

MAPEL R. CROSBY, a graduate of the New England Conservatory of Music, in Boston, has been teaching successfully for the past two years in Columbus, Ohio. Miss Crosby has a class of thirty-five pupils, and she states that she prefers private teaching to work in a college or conservatory. Among the offers she received when she left the New England Conservatory, in Boston, was one from a college in Nashville, Tenn. Besides teaching piano, Miss Crosby adds some tutoring in harmony, a study she considers invaluable to teachers.

Mrs. JOHN FLANDERS BEAUMONT, of Portland, Ore., who is better known in the East as Carrie R. Crane Beaumont, has studied with teachers in New York and at the Gottschalk School of Music in Chicago. Mrs. Beaumont finished her studies in composition with Wilhelm Middelschulte, and then she taught for sixteen years at the Gottschalk School, and was for eight years accompanist for L. Gaston Gottschalk. Mrs. Beaumont remained in Chicago until last July, when she removed to Portland, Ore. Mrs. Beaumont played the piano accompaniments for several great artists, including Camilla Urso, the violinist. From this great artist Mrs. Beaumont received the following testimonial which indicates that her playing was appreciated: "During my engagement in Chicago, I have had the assistance of Mrs. Beaumont as accompanist, and it affords me pleasure to praise her work, her intelligence. She is careful, painstaking to a degree, experienced as well, and altogether has given me unbounded satisfaction."

W. J. PITMAN, a graduate of the Toronto (Canada) Conservatory of Music, is now one of the piano teachers of that city. Mr. Pitman is a well trained musician. After he left the conservatory he studied under Frank S. Welsman, who is a Krause pupil. Mr. Pitman has also studied the Virgil method. He is one of the successful teachers of the Dominion.

LILLIAN UTZ, who returned from her studies in Berlin last winter, recently gave a piano recital at the Genesee Valley Club house in Rochester, N. Y. She was assisted by Marvin Burr, baritone. Miss Utz is a daughter of Mr. and Mrs. Henry Utz, of Rochester. Abroad she studied in the Stern Conservatory of Music, under Martin Krause. The critics of Rochester wrote favorably of

Miss Utz's accomplishments, praising especially her performance of the romantic numbers of her program.

THE Musical Coterie, of Fayetteville, is rehearsing Gaul's "Jean d'Arc" for performance in May. Charles Washburn, of Nashville, Tenn., will take one of the solo parts. Mrs. William Vandeventer Crockett, head of the department of expression in the University of Kansas, gave a reading of Shakespeare's "Twelfth Night," under the auspices of the Musical Coterie, March 9.

B. ROSCOE SHRYOCK, director of the Riverside Studios of Musical Art, at Riverside, Cal., is rehearsing local singers for a performance of "The Creation," to be given at Riverside May 31. Rehearsals began March 9, in the Woman's Building, and will be continued weekly throughout the spring. May 31, the day the performance will be given, is the 100th anniversary of the death of the composer, Franz Joseph Haydn. Mr. Shryock is one of the progressive and successful musicians of Southern California. His studios provide courses for artists and pupils of all ages, from courses in piano, singing and pipe organ to harmony, counterpoint and composition.

THE name of Henry Doughty Tovey, whose home is in Fayetteville, Ark., is frequently noticed on programs of concerts in his State. Mr. Tovey is an excellent pianist and teacher. Among the concerts in which he assisted recently was one at the University of Arkansas, another before the Musical Coterie of Fayetteville, and another at St. Paul's Church, in the same town.

ANNA CHANDLER GOFF is a graduate of the New England Conservatory of Music, Boston. Since the year of her graduation, 1902, she taught for four seasons in the William Wadsworth College, Fulton, Mo., and two seasons at the Hamilton College, Lexington, Ky. In the autumn of 1906, Miss Goff opened her private studio in Lexington, Ky., which is her home city, and she has been successful from the beginning. Miss Goff has a class of thirty-eight pupils and is devoted to her work. After Miss Goff opened her studio she brought T. Lyman Wheeler, a vocal teacher of Boston, to her city. Mr. Wheeler is also a graduate of the New England Conservatory of Music, and he has been successful in his work in Lexington. These two enterprising musicians brought to Lexington Burrce Reynolds, a violinist, of Boston, and a graduate of the New England Conservatory of Music, and he has settled there, and is said to be reaping fine results. Mr. Reynolds is director of the Transylvania University Quartet. Next year he will have charge of the instrumental department of Hagerman College, and several other colleges are in communication with him for the same position. These three very clever artists and teachers work harmoniously together in their studio and engagements.

Fritz KRULL, the baritone, of Indianapolis, Ind., studied for seven years in Europe, putting his time in at the Royal High School, Berlin, the Kappellmeister Schule, and the Klindworth-Scharwenka Conservatory of Berlin. Mr. Krull studied singing under Franz Betz and Richard Schulzweida, both members of the Royal Opera House at the time he was their pupil. Mr. Krull teaches the Italian method, and has been successful as a teacher as well as a singer. His interests are chiefly centered in his singing and composing. Mr. Krull was successful recently in selling to a Boston publishing company a setting for James Whitcomb Riley's "The Raggedy Man." Re-

cently Krull had the pleasure of giving an unusual program of his compositions, settings of eleven of his songs being by Indiana authors, and eight other songs to settings from Tennyson's "Princess."

WARREN D. ALLEN, organist, and Benjamin S. Moore, pianist, recently gave a recital in Sacramento, Cal., under the auspices of the progressive Saturday Club, of that city. Their program included the andante from Mozart's concerto in E flat, for two pianos and orchestra; Hugo Kaun's "Passacaglia," in D minor; Bach's prelude and fugue in E minor; the romance from Rubinstein's concerto in D minor, and the allegro from that composer's concerto in E flat; Arensky's "Silhouettes"; Saint-Saëns' "Dance Macabre," and a polonaise by that composer; Lemare's "Spring Song," and Guilmant's "Caprice," in B flat.

THE CONSERVATORY OF MUSIC connected with the Winona Seminary, Winona, Minn., has a piano department, a violin department, and a vocal department directed by excellent musicians. This seminary is in charge of the Sisters of St. Francis. William Mentor Crosse, whose musical education was completed through studies in Leipzig and Berlin, is in charge of the piano department. The vocal department is in charge of Madame Schoen-Rene, who is an exponent of Lamperti and Pauline Garcia. The courses of study are thorough, and include theoretical branches, sight singing, history of music, etc. The school is beautifully situated, and while it is one of the youngest schools in the West, has become widely known.

SITUATED in one of the healthful sections, Durham, N. C., the Southern Conservatory of Music is well equipped with teachers and all that makes a school of music valuable. Gilmore Ward Bryant is musical director of the conservatory. He studied with Xaver Scharwenka, and with the late Dr. William Mason, of New York. He has had other masters, but these are the best known. Mr. Bryant has had experience as a teacher both North and South, before he accepted the position at the Southern Conservatory ten years ago. This is said to be the only school in the South authorized by the Legislature to confer musical degrees. Mr. Bryant is himself a thorough and capable teacher of the piano, and hundreds have studied with him successfully. Mrs. Bryant, who has studied with leading vocal teachers in New York, is in charge of the vocal department. She has a soprano voice of excellent quality and the faculty of imparting correct knowledge to her pupils. The assistant teachers of the school are noted for their musical scholarship and experience. The advisory board of the school consists of E. R. Kroeger, of St. Louis; Clarence G. Hamilton, of Providence, R. I., and William H. Sherwood, of Chicago.



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**Altemus-Hall in Joint Piano and Song Recital.**

Ethel Altemus, a young pianist, who has studied with distinguished masters in Germany and France, and Glenn Hall, the American tenor, now an established favorite, united in a song and piano recital at Mendelssohn Hall Wednesday evening, March 17 (St. Patrick's Day). Mr. Hall, just back from an extended Western tour, disclosed the fact that he has discovered the secret of preserving his voice in spite of the changeable climate, which appears particularly to affect tenors. Miss Altemus, a native of Philadelphia, has studied under Barth in Berlin, Bretnier and Moszkowski in Paris, and Leschetizky in Vienna. For four years she was one of the devotees at the Leschetizky shrine, the master teaching her personally during that time. Miss Altemus and Mr. Hall gave the following program:

Du liebst mich nicht.....	Schubert
Der Jüngling an der Quelle.....	Schubert
Gestorben war ich.....	Liszt
Aufträge.....	Schumann
Gavotte and Variations.....	Rameau
Sonata, A major.....	Scarlatti
Ständchen.....	Jensen
Freundliche Vision.....	Strauss
So Schnell Vergessen.....	Tschaikowsky
Trinklied.....	Erch Wolf
Carnival.....	Schumann
Phyllis Has Such Charming Graces.....	Old English
Love Has Eyes.....	Old English
A Maid Sings Light.....	MacDowell
Mother o' Mine.....	Tours
Albumbblatt.....	Spa: gerberg
Arabesque.....	Leschetizky
Scherzo.....	Leschetizky

The program was by no means hackneyed. Mr. Hall's list of songs held the interest of a fine audience and his method of singing appealed to the most exacting. This American artist has always aimed to live up to his high ideals, and his art shows that he neglects nothing that makes an art song a tone picture. That is as it should be. Any one with a voice can utter agreeable sounds, but it requires intelligence to interpret the songs of Schubert, Liszt, Schumann, Jensen, and the other masters of lyric gems. Today, the demands for artistic and intelligent lieder singing seems universal, and among the rare artists who have "arrived" as lieder interpreters the name of Glenn Hall must be enrolled.

Mr. Hall was compelled to give a double encore, and he very appropriately sang two capital Irish songs, which imparted the festive "atmosphere" to the occasion.

Miss Altemus is a comely young woman, and through her art she at once created a pleasing impression. She has a large and beautiful tone—an unusual tone for a woman—and technically she can hold her own with the leaders of her sex in the pianistic world. She gave the best account of her abilities in the Rameau and Scarlatti numbers, and later, in the Schumann "Carnival," she had

moments of real power. Miss Altemus played the Leschetizky numbers very brilliantly, and one almost felt like going up to thank her personally for not putting either Bach, Beethoven or Chopin on her list. New Yorkers have had a surfeit of these composers at piano recitals this season. It was plain to see that the audience enjoyed making the acquaintance of the new pianist, and music lovers here will want to hear more of her.

Miss Altemus and Mr. Hall have been filling some interesting engagements, and they are booked for another series. Monday evening, March 15, they appeared at the Masonic Temple in Washington, and Mrs. William H. Taft, wife of President Taft, was among those who applauded the artists. March 19, Miss Altemus and Mr. Hall gave a recital at Jordan Hall, Boston, and their future book-



ETHEL ALTEMUS.

ings will take them to the Hotel Sinton, Cincinnati, for a recital, March 29; to Music Hall, Chicago, April 11, and to Witherspoon Hall, Philadelphia, April 14.

Criticisms from the Washington papers follow:

Ethel Altemus, pianist, made her debut in Washington last evening, assisted by Glenn Hall, the tenor, at a concert in the Masonic

Auditorium, before an audience which filled the hall. The artists had the satisfaction of appearing before the first lady of the land. Mrs. Taft, who, accompanied by Capt. Archibald Butt, arrived and sat to the end of the program, showing her approval of both artists by frequent applause. Miss Altemus made a very distinct impression, both personally and artistically. She played with an exquisite tone and technic and gave the Schumann numbers especially well. The two compositions of Leschetizky were particularly interesting, and Miss Altemus played these charmingly.—Washington Herald, March 16, 1909.

Miss Altemus was not only a pleasure to the ear, but a relief to the eye. Unlike many artists, she sat at the piano and played as if she enjoyed it—not as if she were working a plow. Furthermore, she presented a most attractive appearance, wearing a modish evening gown and looking for all the world the smart girl one might expect to meet at an afternoon tea. She has no mannerisms, but plays easily, gracefully and with every regard for the more serious aspect of her art. The presence of Mrs. Taft, wife of the President, and an acknowledged artist at the piano, did not in the least disconcert this charming young player, and throughout her program she played with remarkable skill and finish. Her clear technic found ample exposition in the reading of the sonata in A major of Scarlatti and in Rameau's gavotte and variations. Both were played with clear, rippling tones and exquisite clearness. Two Leschetizky numbers, a scherzo and "Arabesque," were delightfully given.—Washington Times, March 16, 1909.

Miss Altemus made a pleasing impression. Her technical achievements are by no means small, and she is wholly free from affectation. Her readings are instinct with intelligence and an artistic regard for detail. Her most notable number was the Schumann "Carnival." The remaining selections were: "Albumbblatt," Spangenberg; two Leschetizky numbers, arabesque and scherzo; gavotte and variations, Rameau, and sonata in A major, Scarlatti. Mrs. Taft was present, and the audience also included many local musicians.—Washington Post, March 16, 1909.

**Supplementary Concert by Flonzaley Quartet.**

As a result of the success of its subscription concerts at Mendelssohn Hall, the Flonzaley Quartet will give a supplementary concert at the Belasco-Stuyvesant Theater, Sunday evening, March 28. The program will include works that have proven popular this season, and will be as follows:

Quartet in D major (Kochel 575).....	Mozart
Sonata a Tre for two violins and 'cello, op. 4, No. 1.....	Leclair l'Aine (1687-1764)
Courante.....	Glazounow
Adagio from Quartet in G major, op. 18, No. 2.....	Beethoven
Scherzo from Quartet in A flat major, op. 105.....	Dvorak

Count Centanini, who is Mr. Gatti-Casazzi's private secretary, sailed for Europe last week on the steamship Mauretania, though his name did not appear on the passenger list. His mission is connected with the engagement of French singers for next year's season at the Metropolitan Opera House and the New Theater.

For the benefit of the Music School Settlement a special performance of Smetana's opera, "The Bartered Bride," will be given in the Metropolitan Opera House on Wednesday afternoon, March 31. The familiar cast of principals will be heard, headed by Destinn, Jörn, Didur and Blass.

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## WHO WILL GIVE DENVER A

## PERMANENT ORCHESTRA?

DENVER, Col., March 17, 1909.

It is a subject of remark, that a growing, beautiful, wealthy, fashionable and enterprising city like Denver, with 200,000 inhabitants, does not possess a permanent orchestra. There are millionaires and multimillionaires who are residents of Denver, and who could, if so disposed, furnish the required amount of money to place an orchestra on a firm basis, without in the least feeling its loss. Look at Mr. Higginson, of Boston, who put up a hundred thousand dollars, twenty years ago, to establish the Boston Symphony Orchestra. It was an experimental venture with him. In Germany, cities of 10,000 inhabitants support orchestras of thirty or forty members, not because they are wealthy and able to do this, but because they love music for art's sake, instead of making it a fad of fashion. Music, when studied as it should be, is an intellectual educator of the highest order. It quiets the passions, softens and prompts the heart to noble deeds, thereby making the world happier and better. It is a great civilizer and has been used to good purposes in bringing warring nations together, even accomplishing more than battles and diplomacy. But this letter cannot go into details. Signor Cavallo has spent much time and worked very hard in trying to raise \$25,000 to place his orchestra on a permanent basis, but so far has obtained only about half this amount. With all of Denver's wealth, enterprise and liberality, it certainly does seem shamefully strange that \$25,000 cannot be pledged for so good a purpose. Why, there are men here who would burn this amount of powder to make a momentary display that would not benefit the city, themselves or anybody else, and they would think nothing of it. How can any enlightened citizen account for this? However, undaunted, Signor Cavallo is to give four symphony concerts on his own responsibility. The first one was given in the Broadway Theater, March 5, to a fair sized audience. Signor Cavallo delivered a few pointed remarks on the poor support the citizens were giving him. It is to be hoped they will heed what he said. The program was a good one, embracing, among other things, "Der Freischütz" overture and Tchaikovsky's fifth symphony, both of which were well played. The orchestra, somewhat smaller than last year, showed careful drilling and reflected credit on its accomplished director.

\*\*\*

The third Apollo concert was given at Trinity Church, under the direction of Henry Houseley, Tuesday evening, February 16. The singing of the club was really fine, showing great care and attention in the training. The officers and membership includes: G. L. Bradbury, president; Altol J. Zint, vice president; R. W. Elliott, secretary; W. S. Shepard, treasurer; F. W. Bray, librarian; Benjamin Bates, Dr. W. O. Brubaker, and W. G. Foreman, directors. Honorary members: Herbert M. Griggs, Mrs. J. A. Robinson, Dr. Frank Y. Herbert, and Harry R. Baker. Active members: First tenors—R. W. Elliott, F. W. Farmer, W. G. Foreman, O. R. Jones, R. B. H. Logan, R. O. Lutz, F. R. Morgan, W. H. Park, R. S. R. Richards, R. C. Sayers, W. S. Shepard, D. Shelton Swan, J. E. Tompkins, H. Williams, and A. J. Zint; baritone—A. L. Adams, Dr. R. W. Bailey, G. G. Brownell, Dr. W. O. Brubaker, N. J. Dicks, L. F. Epich, Robert Brooks Finch, R. H. Hanson, John L.

## VIRGIL

Mr. and Mrs. A. K. Virgil will complete their Southern tour April 1st, and will be prepared to give lessons and examinations in New York after Monday, April 5th. Address all communications, 1002 Flatiron Building.

The VIRGIL SUMMER SCHOOL will be held in Chicago in connection with the Columbia School of Music, beginning Monday, June 21st, ending Saturday, July 24th. For circulars and further particulars address:

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\*\*\*

The Bezman String Quartet gave its first concert in the Central Christian Church, February 25, assisted by Bessie Fox Davis, contralto. The program included the Haydn quartet in D minor and the Rubinstein quartet in F major. Mrs. Davis sang a group of songs. A good sized audience, largely composed of the music fraternity, was present, and all voted the concert a success.

\*\*\*

The Symphony Club, Florence Taussig, director, gave the following interesting program, at Knight Campbell Hall, February 24: "Musical Doings in Berlin," paper by Miss Knecht; "Bolero," Raff; mazurka, op. 33, No. 4, played by Edith L. Jones; "Since First I Met Thee," Rubinstein; "Ich Liebe Dich," Grieg, sung by Mrs. T. Jarrecki; polonaise in E major, Liszt, played by Mrs. James M. Tracy; "Tarantelle," Moszkowski, S. Arvilla Nye; "Reverie," Hahn; "After a Dream," Faure; "Dear Love," Chadwick; "A Birthday," Cowen, sung by Grace Field; piano duet, "Valse de Concert," Diemer, played by Lina Rescher and Mrs. Friedenthal. The subject of the day was: "Modern Dance Form and Modern Ballads."

\*\*\*

The Tuesday Musical Club, Hattie Louise Sims, director, gave a successful concert in Trinity Church, February 27. The attraction was the first appearance here of the world renowned tenor, Bonci. He drew a very large audience, which waxed warmer and warmer in each successive song, until it reached a tremendous ovation. The artist must have felt as pleased as his audience, because all were made satisfied and happy by the ovation accorded him.

\*\*\*

Robert Slack gave the fifth concert in his course at Trinity Church, March 9, presenting Mischa Elman, the Russian violinist, as the sole attraction. The young player seemed a trifle nervous at first, but soon gained composure and then he electrified the audience. Fremstad, from the Metropolitan Opera House, New York, will be Mr. Slack's next attraction.

\*\*\*

Dr. James M. Tracy, presented his talented pupil, Agnes Bennett, aged ten, in a primo recital, March 4. The little girl played the following program, all from memory: "Deavalena Galop," Bendel; "Spinning Wheel," Bendel; rondo in A major, Mozart; waltz in B minor,

Chopin; nocturne, in G major, op. 37, Chopin; "Boat Song," Mendelssohn; sonata in G major, op. 49, Beethoven; Gavotte in E major, Dreyschock; romance in E flat, Rubinstein; barcarolle in F minor, Rubinstein; sonata in G minor, op. 49, Beethoven. J. M. T.

## MUSIC IN PLAINFIELD.

PLAINFIELD, N. J., March 17, 1909.

The Lenten season has proved a rather busy one for Plainfield music lovers, and concerts and organ recitals are becoming more frequent as the spring draws near.

\*\*\*

Monday, at the home of Mrs. S. A. Ginna, on Watchung avenue, the most fashionable house musicale of the season took place. It was a song and violin recital given by Joseph McIntyre, the pianist, of this city, who was assisted by Hans Litz, violinist, and Christine Miller, contralto. It was Miss Miller's debut in this city, and it is pleasing to note her success. Her Scotch ballade, "Thro' the Meadow," and "The Bluebell," by MacDowell were well received.

\*\*\*

Karl M. Ball, the leading tenor, of the Holy Cross Episcopal Church, has gone to the First Methodist, where he has become the leading soloist.

\*\*\*

At the Crescent Avenue Presbyterian Church, Monday night Samuel A. Baldwin, of the College of the City of New York, gave one of the best organ recitals of the season. Professor Baldwin's program consisted mostly of selections by German composers. Among his best rendered numbers were "Kammenoi Ostrow," by Rubinstein, and "Am Meer," by Schubert. His playing was exquisite, and should Professor Baldwin ever appear here again, he will need no further introduction.

\*\*\*

To lovers of string music, Michael Lambert, a well known German violoncellist, appeared at the Proctor Theater last week, where he created quite a sensation. Lambert, who has done much orchestra and concert work, was far out of his sphere in vaudeville, but, nevertheless, he made a big success.

\*\*\*

At the home of Mrs. F. A. Weeks, Saturday afternoon, Grace Carroll, contralto, and Arthur H. Chamberlain, baritone, appeared for the benefit of the Day Nursery.

J. W. LYMAN.

Sembrich has engaged Francis Rogers, baritone, for the concert tour which she is to make in this country next season.

At the Rhenish Festival in Düsseldorf next summer, Goethe's "Faust," with Bungert's incidental music, will be produced.

Reger's "Symphonic Prologue" met with lukewarm favor (and some opposition) at its production in Cologne.

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NEW YORK, WEDNESDAY, MARCH 24, 1909

No. 1513

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## MUSICAL COURIER EDITOR HONORED.

The following was in the New York American  
of Sunday, March 21:

## BLUMENBERG HONORED.

Marc A. Blumenberg, editor-in-chief of the MU-  
SICAL COURIER, has been appointed delegate by the  
United States Government to the International Music  
Congress to be held at Vienna, May 25 to 29. This is  
an unusual honor.Other daily papers in New York and other parts  
of the country make a similar announcement. The  
official notification of the appointment has been re-  
ceived by Mr. Blumenberg.THEY are saying that ragtime music is dead in  
New York. But perhaps it is in a state merely of  
aggravated syncopation, comments the World.As already announced in the Boston letter of  
THE MUSICAL COURIER, Max Fiedler will remain  
another year in the Hub, as the head of the Boston  
Symphony Orchestra. His work this season gave  
satisfaction in every respect.TINA LERNER advises THE MUSICAL COURIER  
that she has no further business arrangements with  
Mr. Francke, the agent, neither as the representa-  
tive of the London agent nor personally as repre-  
senting his own bureau. THE MUSICAL COURIER  
merely prints this at the request of Miss Lerner.GUSTAV STRUBE, one of the first violinists in the  
Boston Symphony Orchestra, has been elected to  
take the place of Franz Kneisel as orchestral con-  
ductor of the annual Worcester (Mass.) Music  
Festival. Strube is also a well known composer,  
his new symphony being on the Boston Symphony's  
program at its home concerts on April 2 and 3.RAOUL MADIER DE MONTJAU, formerly one of  
the conductors of the Grand Opera, Paris, died  
March 3, at his country home, the Mas-aux-Roses,  
at Pierrelatte, France. It may be of interest to the  
musical world to learn that this old gentleman was  
the husband of the late Madame Fursch-Madi, the  
renowned opera singer. The son is at present en-  
gaged in the musical management business in Paris  
and is well known as an expert in that direction.THE Mayor of Philadelphia will in future have  
a free box at the Hammerstein Opera there. The  
precedent is a dangerous one, for if followed in  
New York, "political pull" would soon be respon-  
sible for the presence at our opera houses, in par-  
terre boxes, of "Dry Dollar" Sullivan, "Long Pat"  
McCarren, "Humpty" Jackson, "Honest" John  
Kelly, "Boss" Murphy, and "Chuck" Connors. It  
is enough to make one shudder, and pull one's ten  
thousand dollar opera cape more tightly about one's  
half million dollar necklace.A PECULIAR statement appears in the Chicago  
Evening Post of March 17, which says: "Remem-  
bering the interpretative muddle which Elman made  
of the concerto by Mendelssohn a week or so ago,  
the anticipations aroused by his projected perform-  
ance of the chaconne from the D minor sonata by  
Bach were not such as to awaken sensations of ex-  
pectant joy." There is no reason whatever why a  
violinist of the type and sensational quality of  
Elman should not succeed everywhere, but it is bad  
judgment to announce, for instance, that he took  
in at Chicago \$3,800, when the receipts were \$2,200,  
which is a large sum in itself. Why nearly double  
the claim? Such things are sure to appear on thesurface later on. Elman plays well, remarkably  
some things, but he hasn't reached that elevation of  
intellectual grandeur which entitles his representa-  
tives to claim that he ranks with the great masters.  
It was supposed when he came here that that would  
be demonstrated, but later on Elman fell in the  
estimation of the critics, as recorded in the New  
York and Chicago papers—that is, not as an execu-  
tive violinist, but as an interpreter of the great  
masters.THE Executive Committee of the Board of  
Trustees of the Orchestral Association in Chicago  
has reappointed Frederick Stock as conductor of  
the Theodore Thomas Orchestra for the next three  
years. This must be gratifying news not only to  
Mr. Stock's many friends in Chicago, but to the  
country at large, because it ratifies the opinion  
originally expressed that Mr. Stock could be suc-  
cessful although he was not engaged in Europe.  
Chicago is again ahead of us in a demonstration of  
this kind. One of the important forces behind Mr.  
Stock in his city is the local representative in Chi-  
cago of THE MUSICAL COURIER, who professionally  
as a journalist and individually as an earnest worker  
has been doing her utmost to support Mr. Stock in  
every direction as a musician and conductor.THE disputed report that Professor Sevcik has  
been engaged by the Vienna Conservatory to head  
the violin department there nevertheless is true, as  
THE MUSICAL COURIER learns in answer to cables  
sent to Prague and Vienna. Professor Sevcik will  
continue his private violin school in Prague, how-  
ever, going to Vienna as often as his services are  
required in the newly organized conservatory of  
the Austrian capital. To representatives of the  
Vienna newspapers, Sevcik has declared that he  
left the Prague Conservatory because of Prof.  
Henri Marteau's published attacks upon him, which  
were not refuted by the authorities of the institu-  
tion. To make matters worse, Marteau was invited  
to Prague for several concerts after his denuncia-  
tion of Sevcik, and that tacit act of encouragement  
on the part of his townsmen finally decided the  
great violin pedagogue to accept the lucrative offer  
from Vienna.THERE is an advertisement published in this  
country in various magazines regarding a Miss Ger-  
trude Darell, and the Chicago Record-Herald tells  
us that this young lady, who is singing now in  
"Mlle. Mischief," has been studying singing by  
correspondence for more than a year, under Jean  
de Reszke, the celebrated Polish tenor, of Paris.  
This young lady claims that this method of instruc-  
tion enables her to continue her studies under a  
really great teacher, while at the same time permit-  
ting her to continue her professional career. M. de  
Reszke ought to be heard from on this matter, be-  
cause if he can give lessons by correspondence he  
will find about 113,260 young ladies and gentlemen  
in this country who will at once abandon their  
American teachers to take lessons from Jean, leav-  
ing aside altogether the fact that no one can explain  
by correspondence any effect produced by the voice  
or on an instrument, because the voice is absent and  
the instrument is absent, as the case may be. Of  
course, in the modern day, with wireless possi-  
bilities, Mr. de Reszke's accompanist in Paris can  
play the accompaniment while the young lady at  
Phoenix, Ariz., or Sheboygan, Wis., can sing the  
song, and he will hear it by wireless in Paris, while  
she sings it here. Then he can correct her by wire-  
less. Taking that into consideration, we think it  
must be admitted that the scheme is a feasible one,  
and it again shows how science and art can be com-  
bined. One naturally would like to hear this lady  
sing. Probably it would be best to await the state-  
ment from Mr. de Reszke, if he wishes to make  
one.





## BY THE EDITOR.

**T**HE only point that THE MUSICAL COURIER insisted upon in the appointment of judges for the Paderewski Prize, whenever the period arises that calls for such selection, was that these judges should be expert, professional musicians—men whose lives are spent in the study or the composition or the conducting of scores. It made no particular difference to us whether they were music critics at the same time, because Liszt, and Berlioz, and Schumann, and Wagner, and Beyer, and such men were also music critics. If the music critic, through his activity, can usurp the position and place and activity of the musician, it is probably the fault of the musician. No doubt it is. If the music critic can become a vocal teacher, or a judge of a Prize Committee with experts, why, that is a matter of energy, activity, intelligence or American "push," as we generally call it; but if such a critic cannot dissect a score, if he has merely amateurish study and love for the art, but without the foundation of professional expert knowledge, such a person should not be on the jury. We have no doubt that this concession will be made this time, and THE MUSICAL COURIER is, therefore, pleased to publish the prize announcement, with the names of the three expert musicians who as trustees are qualified for the work of selecting the proper jury. Let us never forget John Berlioz Rice and his overture to "The Corsair."

### PADEREWSKI PRIZES.

The trustees of the Paderewski Fund for American Composers, B. J. Lang, G. W. Chadwick and Horatio Parker, make the announcement for the competition of 1909. Three prizes are offered for the best composition submitted by American composers, as follows:

\$1,000 for a symphony or symphonic poem for full orchestra.

\$500 for a concert piece for chorus and orchestra, with or without solo voice parts.

\$500 for a string quartet, or for a quintet or sextet for any combination of instruments.

The term "American composers" is restricted to those born in the United States of America.

The compositions offered for prizes are to be submitted on or before September 1, 1909, and will be passed upon by judges appointed by the trustees.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition.

No composition shall be eligible for a prize which has been published or which has been performed in public or private.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to John A. Loud, secretary, 6 Newbury street, Boston, Mass.

### Miss Jennie Irene Mix.

Pittsburgh needs music critics, as other communities do, especially since the selection of Emil Paur as conductor of the Pittsburgh Symphony concerts, which really made it a serious matter for music in that city. Before Mr. Paur, who instituted earnestness, seriousness, capability, musical judgment, taste and an inclination not to oppose compositions because they were not written by men now dead—ever since that time Pittsburgh has realized the necessity of music criticism on a broad and comprehensive and educational basis. The papers generally in Pitts-

burgh are realizing this, but the Post of that city has a critic whose name is Miss Jennie Irene Mix, up to this time locally known, and, of course, by those musicians who visit Pittsburgh when they appear with the Symphony Orchestra or otherwise, but after this publication I hope she will be generally known, because she is worthy of it in her professional work. She has recently given an explanation in the columns of her paper of the necessity of balancing a program properly, and calling attention to the fact that Dr. Wüllner, in a New York concert, refused after a group of Brahms songs (they were religious songs) to give an encore, explaining that it could not be done. Miss Mix shows that she has character in her views—that is, there is a fine texture in what she explains as a necessity on the part of an artist to appreciate and understand the equilibrium of a program.

Very few people have yet reached that point in which they can see how compositions must confront themselves or adjust themselves in accordance with the spirit of the environment of the program—balancing it, we used to call it—and this paper, I think some twenty years ago, adopted a phrase in accordance with the method Theodore Thomas used in making programs, by calling it "program building." We selected that as the proper phrase, because it is the building of a symphony upon an overture or the reverse, or a concerto building upon a symphony or a symphonic poem, in accordance with the scheme. Singers usually are at fault in this, because they have a limited repertory, or, if not a limited repertory, they prepare themselves with special songs for special occasions, or they have special songs because they can make an effect with them, all of which is all right from a practical viewpoint, but the artistic law is a matter that does not admit of any practical suggestions even.

Miss Mix has handled this matter in such a manner as to call for criticism on a high plane on the part of the other papers in Pittsburgh. They can't let the Post have it all. That wouldn't be balancing journalism.

### About Wüllner.

A telegram from our Chicago office reads as follows:

"Wüllner made farewell bow to the largest concert audience of season. Every seat Orchestral Hall occupied. Hundreds unable to gain admittance. The ovation the great singer received at end of concert has not been equalled for years and announcement that he will be heard again in the same hall in October was greeted by an enthusiastic outburst of applause. Wüllner repeated program sung at first appearance, again leaving lasting impression. A cavalcade of autos accompanied the Doctor to La Salle street station, where he left at 5.30 for New York. The drawing room was a bower of roses and was crowded by his admiring friends until the train departed."

It isn't only in Chicago, but all over the country, everywhere, that Wüllner has made such a profound impression. It is the art of the man, it is the art of making programs that feed the desire and appetite of the musical mind; it is not only the dramatic force of the interpretation, but the intelligence back of every act, of every vocal act, of the production of tone color fitting the text and meaning, making the significance of a song through the alliance of the text with the music as intended by the composer, who must have had this thing in mind when he wrote it or he couldn't have written it as it is sung by Wüllner. That is the great art of Wüllner, the search and discovery of the composer's intentions. He could sing from now throughout the whole summer season, because there would be audiences

enough left in cities to make his concerts financially successful even in the hot weather.

His manager announces that there will be three performances of Oscar Wilde's "Salome" and three of Ibsen's "Rosmersholm," at the new German Theater, on Madison avenue, in which Dr. Wüllner will star as Herod in the first and Rosmer in the second. Then Dr. Wüllner will go to Atlantic City for a week's rest after the seventy-eight concerts which he has sung in the four months in this country. But on April 5 he will open the second half of his concert tour at the Academy of Music, Brooklyn, under the auspices of the Institute of Arts and Science; on April 6 a return engagement at the Lyric Theater, Baltimore; on the 8th with the Männerchor, Hartford, and on the 10th for the benefit of the German Governors' Home, Mendelssohn Hall, New York; on the 11th at the residence of Mr. and Mrs. Otto H. Kahn, and his farewell recital will be on the evening of April 14, Carnegie Hall, whence he will leave for the Pacific Coast, singing April 16 in Milwaukee, and Cincinnati April 20. The Pacific Coast engagement was to begin on May 10, but Mr. Will Greenbaum, of San Francisco, succeeded in securing an extra fortnight by giving enormous inducements to the manager to rush Dr. Wüllner to the Coast for April 26. On June 12 Dr. Wüllner intends to sail for Europe, coming direct from Vancouver to New York, and will appear again early in this city in October.

Those who want to hear a remarkable recital must secure seats in advance for the April 14th recital, the farewell recital in this city of Wüllner, with this program:

Nachtstück, Mayrhofer .....	Schubert
Der Kreuzzug, Leitner .....	Schubert
Fragment aus dem Aeschylus .....	Schubert
Der Atlas, Heine .....	Schubert
Die Mainacht, Höfely .....	Brahms
Kein Haus, keine Heimat, Halm .....	Brahms
Minnelied, Höfely .....	Brahms
Sonntag, Volkslied .....	Brahms
Belsazar, Heine .....	Schumann
Aufträge, L'Egry .....	Schumann
Frühlingsnacht, Eichendorff .....	Schumann
Zueignung, Gilm .....	Richard Strauss
Ich schwebe, Henckell .....	Richard Strauss
Winterweihe, Henckell .....	Richard Strauss
Schmucht, Liliencron .....	Richard Strauss
Frühlingsfeier, Heine .....	Richard Strauss
Wenn, Busse .....	Richard Strauss
Der Freund, Eichendorff .....	Hugo Wolf
Lied vom Winde, Mörike .....	Hugo Wolf
Der Rattenfänger, Goethe .....	Hugo Wolf
Epiphanias, Goethe .....	Hugo Wolf
Liebesglück, Eichendorff .....	Hugo Wolf
Storchensbotschaft, Mörike .....	Hugo Wolf

There are two songs of Schubert on this program that are marvels—Nos. 3 and 4. The No. 1 "Zueignung" of Richard Strauss is a classic. No. 2 of Hugo Wolf is a song which has compelled the attention of every musician—but what is the use of discussing these songs now? They are the true kernel of the art of modern song interpretation. They represent the very life of it, and Dr. Wüllner must be thanked in advance for this program. The mere contemplation of it is a pleasure.

### Mr. Paderewski.

A sudden interruption of the successful tour of Mr. Paderewski brought him back to New York on Sunday night. He had been playing in Minneapolis and had some other dates to fill, with large sums in prospect, when suddenly the old time neuralgia, or neurasthenia, or whatever it may be called nowadays, attacked him and he was obliged to come to New York, one of the worst places in the world for a neuralgic attack, particularly in the month of March.

Pardon should be extended to any one who is compelled, in justice to a large army of readers, to tell how the present conditions in the piano market

affect the piano playing demonstrator, and I wish to say here that Mr. Paderewski is doing the only thing he can do in this situation that has developed and that had developed previously—that is, he must come to America to make his money. There is no money in Europe for pianists. The situation in Europe is an entirely different one, because the piano market, the piano trade in Europe is different and the Continent is cut up in all kinds of nations and countries, and continuous tours, like our method in America, over extended lines of railway, from city to city, forward and backward, are impossible in Europe. Neither can the piano manufacturer be found over there who will purchase the service of a pianist, and candor and honesty compel us to state that it is a matter of purchase.

Mr. Paderewski used to play the Steinway piano for some reason or other explained by him in his testimonials. Paderewski suddenly wheeled around and played the Weber piano. He also came forward after playing the latter piano with a testimonial in which he called it a remarkable instrument, and, of course, the design was to show his power over the public of America by convincing it that because he thought it was a fine piano and because he played it, therefore the public should



LATEST PORTRAIT OF WEINGARTNER.

place the Weber piano where the Steinway formerly stood. In other words, he was to transform the piano market; in fact, I hear he believes that he has done it; but here suddenly, through the vicissitudes of trade and outside of all conventionalities, and without even any consideration for the injury that might befall an artistic tender sentiment, which, although flopping from piano to piano, still should be considered aside from all financial considerations, suddenly and without premonition, the Aeolian Company, which manufactures the Weber piano, made a contract with Steinway & Sons for a large number of instruments which are to be provided with the playing device or mechanism which the Aeolian Company manufactures, and it was in print and publicly acknowledged that the Steinway piano was the leading piano in this issue, and that the Weber piano had to be secondary, and this was not only stated by Mr. Steinway, but publicly admitted in an interview by the manager of the Aeolian Company; and thus, as a matter of business necessary in this Twentieth Century, particularly with concerns that have millions behind them and in front of them—that is, to get—the public became acquainted with the truth as it has been told by this paper for years past, namely: That the Weber piano is not an instrument that

ranks with the Steinway, as now admitted even by the concern that makes the Weber.

### Paderewski in Perplexity.

Now, then, here we observe the peculiar Paderewski perplexity, and it gives us grounds for believing that Mr. Paderewski is irritated, and why shouldn't he be irritated, this being the only country in which a pianist can make large sums of money. Mr. Paderewski said the Weber was a fine instrument; THE MUSICAL COURIER said it wasn't. Of course, THE MUSICAL COURIER must be a bad paper because it doesn't agree with Mr. Paderewski's opinion. He plays the Weber piano; he makes his money out of the Weber piano. All at once the Weber house admits, through its manager, that THE MUSICAL COURIER is correct and is endorsed by Mr. Steinway. Now, where does Mr. Paderewski stand? Mr. Paderewski may answer this himself, but there is good reason for neuralgia.

However, I believe I can doctor the case. Mr. Paderewski has shown that he can take a piano like the Weber and make a success of it. Now, if he can do that he can do anything. A man who can go before the people of the United States and do what Mr. Paderewski did in the shape of money—take in thousands and thousands of dollars night after night by playing such a piano as the Weber, can do it with any other piano, and it is not the question any more with Mr. Paderewski as to which piano he uses. Of course, it may be personally with him a question—although I don't believe that possible now after he managed to go through this country last year and this year with that piano. I can't see how he can claim that it affects him. If it doesn't affect him he doesn't know any better. So he is just as well off. But I say I think I can doctor the case by telling him to get any piano, and he can get any number of bidders, because he can draw the audiences. I don't think the Steinways, after this Weber episode, can permit his public use of the Steinway after it is disclosed that Mr. Paderewski could not injure the Steinway, but that his playing on the Weber actually compelled the makers of the Weber to go to Steinways and place their piano ahead in a contract to supply the Steinway with Players. If Mr. Paderewski had any effect at all he had that effect—that is, the contrary effect, because the Steinway piano will be placed at a higher price on the market than the Weber, as it naturally must be. The more he played the Weber, the more anxious its makers seemed to be to get hold of the Steinway.

But there is no necessity for neuralgia or neurasthenia, particularly in New York, in March. The place would be Bermuda, but then there is no money in Bermuda for a pianist; there is no money in Porto Rico for a pianist; there is surely no money in the Riviera for a pianist, because Mr. Paderewski tried it there. I remember, in 1907, when Mr. Paderewski played in the Riviera, there were about 1,700 francs in the house, and a singer was there besides as an assistant. People will not pay in Europe because they know that we pay. As long as we pay the artists and send them back rich, why, the artists can afford to play for nothing in Europe and Europe knows that. Europe considers art, anyway, as a matter that has no relations with money. Money is despised in Europe except American money. They take all of that they can get there and here, but European money is not spent for art. That is the reason all the pictures are coming here. People ask why it is that these master works are coming to America to the private residences. Go through the picture market in Paris and you will find in every establishment the first question, "Is it going to America?" or "We have something here for America." The better stores sell forty-nine pictures to America and one to Europe, and the one that is sold to Europe is sold at a price that doesn't produce a profit. It is only



necessary to follow my suggestion the next time you visit Paris, if you go without a commissioner, and you will discover that it is all America in the art stores. That is the reason the art of Mr. Paderewski is appreciated only here, because it is paid for only here. And Mr. Paderewski must feel delighted to know that he can play on any piano and make the same amount of money. I don't believe any other artist could, because other artists appeal to the musician, while Mr. Paderewski appeals to the public. He is an American institution and he mustn't forget it. He lives in Europe most of the time, his associations are over there, but he is an American institution pure and simple, and he can play any piano he pleases and make the same success, proving it in the instance of his recent tours. But he couldn't affect the American musical mind as far as the artistic piano was concerned. There are artistic pianos made in the United States that will be sold in large quantities, every year larger quantities, despite the fact that Mr. Paderewski played the Weber or will play any other piano. In fact, the more he plays pianos like the Weber the more demand he will create for other pianos.

BLUMENBERG.

### THE MISSISSIPPI.

One of the St. Louis papers of recent date contains a long letter by "Senex," in which it is stated that Ernest R. Kroeger "if he could be induced to give up the drudgery involved in giving his weekly tale of seventy or more lessons, and settle down for six months to solid practice, would overtop Paderewski and all the rest of the piano notabilities, nearly as much as the glorious old Mississippi River does than ancient river, the River des Peres." The letter also explains where Mr. Kroeger studied and what he accomplished, etc., and says that honor should be given where honor is due, and that native talent should be encouraged, and that fetish worship and the paying of outrageous fees to outsiders should be paid to native sons and daughters, etc.

This is true. THE MUSICAL COURIER has been preaching this thing for twenty-five years and more. We see how effective our preaching has been. We must admit that this European flavor continues to be as much of an essential as before our preaching. Recently we published a series of copyright articles, showing where some of the trouble is to be found in the laws of our country, which can give no American composer any opportunity to publish his works here with such an advantage as he can secure on the other side; hence, he publishes them on the other side and that ends the development. A German musician gets his nation to back him, a French musician secures the backing of his nation, an English musician is supported by his people, but an American composer in England, Germany or France cannot secure such a vital necessary force for the development of the artistic sense in the individual.

Mr. Kroeger has not demonstrated that he is a greater pianist than Paderewski, and he must demonstrate it. A letter signed by any one, written to a St. Louis paper, stating that he is a greater pianist than Paderewski is a good letter as far as it goes, but it does not prove anything except the utterance of an opinion. How can Mr. Kroeger get on the stage and get away from his seventy lessons a week, if he wants to get rid of them, because they represent a nice fat income? How is Mr. Kroeger going to get before the public outside of St. Louis or this side of the Mississippi? How is he going to get over here? How is he going to play on the banks of the Ohio, the banks of the Potomac, the banks of the Hudson, the banks of the Charles, or the banks of the Wabash?

He must get some American piano manufacturer to engage him to do it!

This piano manufacturer who makes pianos in America to sell to American people who pay for them—because American pianos are not exported,

not enough to pay the rent of one wareroom—wants foreign pianists to play them because the American people will go to listen to a foreign pianist when they will not listen to an American pianist. It is not because he is not a good pianist. It is not because he can give them as much pleasure as the foreigner gives, but because he is an American the American people will not listen to him, because there are so many people in America who are not Americans at all, and besides that, the Americans go to Europe, many of them, every year. They don't wish to stay here at all. They don't want to see the Grand Cañon of Arizona, or the Yellowstone Park, or Mrs. Gardner's Italian villa, or the wonders of the Bronx, nor do they wish to live in the glorious woods of Maine or in the mountains of New Hampshire—they want to go to Europe because it is Europe, not America. Any one who wants to find a deeper philosophical reason for it than we are giving in this statement of facts is welcome to all the space this paper can afford, but those are facts.

Mr. Kroeger must get an American piano manufacturer to alter his point of view, and instead of going across the ocean to find a pianist, good or bad or indifferent, to go to St. Louis or telegraph to Mr. Kroeger to come to the office, and say to Mr. Kroeger that he considers him a great drawing attraction, and then Mr. Kroeger must prove it when he plays, and Mr. Kroeger will not be able to prove it, no matter how well he may play, and therefore the American piano manufacturer cannot telegraph Mr. Kroeger to come to see him, because the American piano manufacturer, as well as this paper and as well as Mr. Kroeger, all of us know that it isn't a question at all of playing the piano, or how it is played, or even when it is played; it is all a question of the capacity of the person who plays the piano to draw the people after he has been advertised as a piano player.

Will the people who have the money go to the little window at the box office and put the long greens in there in exchange for yellow or brown tickets which must be had to hear that pianist? That is the question. Now, if the piano manufacturer can advertise that old Bundelcund, of Samarcand, has been engaged for a concert tour of 1,199 performances in the United States, from 9 till 9.40 p. m., and that Bundelcund has no arms and is the greatest pianist that ever lived, playing with his nose, his chin, his ears and his feet—even without the feet—why then the people will go to that little hole in the box office and shove in the long greens and buy those yellow and brown tickets, so much per, to hear Bundelcund, and that is what the piano manufacturer wants. He wants people to hear the piano, especially if it is a very bad one. The worse the piano is, the more anxious the maker is to have people listen to it, because the piano manufacturer who makes that bad piano says very nicely and very wisely to himself that all that is necessary for him is to have the person who draws the crowd. It isn't necessary for him to build a good piano. Why should he build a good piano when he can get the crowd in through the pianist? Then everybody says Bundelcund plays the So and So piano and it is reprinted in this paper at so much a page, and the world moves on and everybody is happy, and then the other piano manufacturers try to do the same, and thus we all get along and along and along until we all stop, leaving, in the meantime, the American pianist in that unfortunate position of being compelled to give seventy lessons a week, buying property, paying off mortgages and enjoying himself in the summer time—in Europe, just the same as the others.

We have yet to find one pianist from Europe who ever comes over to America to enjoy the summer here, even when he has no engagement for America. Most of the pianists in Europe who have been here only managed to get lessons because the Americans who have heard them here go over there to

get lessons from them because they give lessons in Europe—not because they are teachers particularly, although there are some who are very fine and who have given many, many lessons to many people who have never been heard since, yet most of them live from the Americans who go to Europe to study or to say that they study with the European teacher because he is in Europe. They can't take lessons from a European teacher in America because he couldn't stay here; he couldn't get the pupils here. He must go to Europe, because the pupils want to go to Europe because they are Americans. Facts are facts and these facts are just as true as the fact that this editorial is now before us in type. Therefore Mr. Kroeger must give his seventy lessons a week and get rich, or go to Europe, get poor and then come over here as a European and play and get rich.

### THE A B C D'S OF MUSIC.

The New York Symphony Society last week played Beethoven's "Ninth" twice in succession on the same evening. Undoubtedly it is a fine thing to hear the "Ninth" in a duplicated performance, but it is by far better not to hear it at all, as conducted by Walter Damrosch. The reason for our opinion will be found in an extract from the Sun, which reports that the leader of the New York Symphony made these changes in Beethoven's immortal masterpiece and commends him for the innovations:

In the presentation of the last movement Mr. Damrosch made a heroic attempt to surmount some of the difficulties which have troubled other conductors by evading the prescription of the composer in regard to a solo quartet. It is conceded that the solo parts of the ninth symphony are alarmingly difficult and that even world famous singers have failed to sing them satisfactorily. Mr. Damrosch caused the solo parts to be sung by three sopranos, three contraltos, four tenors and three basses. He permitted the recitative to be delivered by one voice.

This, however, was not the only alteration which Mr. Damrosch made in the music. He subjected the score to certain revisions, some of them strictly technical and others entering into the domain of interpretation, or at any rate "reading." It is the opinion of Mr. Damrosch that in certain places Beethoven would have carried the violins up to the top of certain high positions if he had not mistrusted the technical ability of the players of his time.

The contextual treatment of other instruments doubling he violin parts appears to justify Mr. Damrosch in this belief. At any rate, his emendations, carrying the violins up to what looks like the logical melodic conclusion of certain phrases, enriches the tonal color without violating the spirit of the score.

He has treated flute parts similarly in places where the writing seemed to be forced by the smaller scale of the instrument in Beethoven's day. Such technical changes seem hardly to call for censure. They do not in any way change the instrumental color of Beethoven. They do not reconstruct either his melodic scheme or his balance of tone. They fill out certain passages, but in a manner not boldly pronounced.

Technical alterations which may perhaps evoke more serious discussion were made in the introduction to the final movement. Here Mr. Damrosch has filled out the rests in the trumpet parts so that they complete the doubling of the melody, of which in the score they omit certain notes. He has done the same thing in the fugato of the chorus, in which the alto trombone doubles the alto chorus voices, and he has written in the first measure for this same trombone, which has a rest in the score.

He believes that Beethoven would have written this first bar, too, if he had been sure of his trombone player's delivery of the high notes. As for the trumpet, Mr. Damrosch feels sure that Beethoven would have written the entire melody for it in both places mentioned if he had possessed valve trumpets capable of playing all the notes of the scale instead of the old trumpets, which could sound only their natural tones.

In another place last night Mr. Damrosch added the horns to the woodwind where Beethoven did not do so, but this had already been done by so profound a devotee of Beethoven as Richard Wagner. In still another place the conductor interpolated a bassoon passage where he thought the basses needed re-enforcement. And, finally, in the conclusion of the first movement he filled out a tympani part in a manner practised by Von Bülow.

These liberties in some instances produced good effects. That cannot be denied, but whether the conductor was

justified in believing that Beethoven would have used these effects if he had possessed the means is a point that will surely be debated. The present writer is of the opinion that any one having a practical acquaintance with the art of scoring for orchestra will feel that he would have done so.

It appears, then, that in other respects (excepting the above) the Beethoven symphony was played about as written by its composer, a boon for which some captious souls may be inclined to feel grateful. What with F. Damrosch's recomposing of Bach and Brahms (as shown in *THE MUSICAL COURIER* last week) and W. Damrosch's recomposing of Beethoven, the three famous Bs in music will soon be replaced entirely by the no less famous two Ds. Hooray for the Ds! Down with the Bs!

#### MUSICAL CLUBS AND SOME CLIMBERS.

Some years ago experts on choral singing asserted that the Rubinstein Club of New York City, an organization of women's voices, was entitled to rank with the best clubs in the country. The club sang so well that many fastidious persons really prized the invitations to the three annual concerts at the Waldorf-Astoria. But one evil day a few restless members took it into their heads that the club needed the stimulation of a social board, a kind of social annex. As soon as the new society idea gained ground there was an amusing scramble for office. What a time there will be in this lovely land when all women have the right to "run" for office. One thing is certain, if this ever should come to pass, it will be necessary to build more jails and more lunatic asylums. But let's stick to one club for the present—the Rubinstein Club. Those members who sowed the social wind are now reaping the whirlwind in the form of court injunctions, threats of slander suits, and much unpleasant notoriety. When a very few ambitious social climbers got control of the Rubinstein Club, the audiences to the concerts were much larger, but the patronage was much inferior. These mixed assemblages were very amusing, and the childish attempt by several officers in the boxes to impersonate grandes dames was so ludicrous that some of the best singing members sent in their resignations, and many of the "best" people declined the invitations to the concerts. Then the audiences became more mixed than ever. One young man from a rather exclusive family, ignorant of "who's who" in the Rubinstein Club, accepted one of the chastely engraved cards and went to the concert. During the intermission he had the honor of bowing to his typewriter artist, his manicure artist and his mother's little seamstress, who, by the way, is also an artist in her line, and to the sister-in-law of his brother's chauffeur. The more democracy in a republic the better, but, after all, men and women of good breeding prefer not to be seen at these "near society" events. It is because some over ambitious women tried to build a social fortress about the Rubinstein Club that the organization has been wrecked. Such a thing cannot be done in a provincial town like New York with the material that existed as a foundation. The women's musical clubs are doing splendid work to advance the cause of good music in this country, and beyond working for art they ought not to concern themselves. The social amenities cannot be regulated by self appointed arbiters, who often come from no one knows where and whose manners and principles would not stand the test of the most casual scrutiny.

HELLO, here is our old friend again, the passionate paragraph we love so dearly. It is from the editorial columns of the *World*: "What a season it is—socially splendid; operatically the greatest known to any of the world's capitals; in the variety and richness of theatrical entertainment unsurpassed."

#### RECOGNITION.

The mail brings us increasing evidence of the fact that American composers are becoming aroused at last over the disclosures we have been printing in these columns regarding the nullification of our copyright laws and the destructive effect of such nullification upon American creative musical art.

We regret to state, however, that the great majority of these writers request that their letters be not published, and for this reason our readers are not able to realize the depth of the public sentiment which we have created over this question. We therefore invite all our correspondents to come out boldly over their own signatures, so that our readers may be shown that American composers are alive to their own interests and are not afraid to have it known.

POTSDAMERSTR. 56,  
BERLIN, Germany, February 21, 1909.

To *The Musical Courier*, New York:

DEAR SIR—I have read with great interest the fifteen articles on "Nullified Copyright" which so far have reached this city. Being one of those Americans who would like to make a reputation as a composer, but thinking it to no purpose to publish owing to what I believed was a well established prejudice in America against American composers (since reading your clever articles I am beginning to believe the astuteness of the European publisher has more to do with it than anything else), I contented myself with writing my ideas and then allowing them to be buried in the bottom drawer of my writing desk, in spite of the fact that I have been encouraged by some of the most distinguished of living artists and well known critics, your own Berlin correspondent, among others.

I would prefer not publishing to being ignored after having published. Once, however, I published a song. It was printed in Germany. I wanted an American copyright. I procured a copy of the U. S. laws governing copyrights, and there in unmistakable words I found that unless I got out an American edition the song was not eligible to a U. S. copyright. My publishers here told me to send in my 50 cents and two copies and I would get my copyright. I did so, and am now holder of a certificate of copyright. It would have cost them a dollar for a U. S. copyright, but being an American citizen, it cost me but 50 cents. That was nearly two years ago. To this day it has not penetrated my head why I am entitled to a copyright with that law reading as it does.

As the laws governing copyrights are so clear and easy of comprehension, might I suggest that you print them as a part of one of your future articles? I am now referring to the copy published in the *World Almanac* of 1906.

Do not give all of the blame to the American people for not recognizing the American composer. The people depend on the publisher, as an expert, to decide for them what is worthy of publication, and consequently of performance, therefore, if the publisher fails in his self assumed duty, the busy American (who, like every other person, in the moments he can spare from his business, follows the leaders) is simply deceived into believing that there are no good American composers.

On the other hand, don't blame the American publisher for not pushing the American composer, under present conditions. But to a large extent he [publisher] is blamable for existing conditions. Among the informed it is no longer a question as to the ability of the American composer; the question is, What is to be done with that ability? I believe that the sense of justice inherent in the American people may be absolutely depended upon to do the right thing for our composers if the people can but be shown (an excellent opportunity for the American press and one, with conditions reversed, that would not be neglected by the German press) where the fault lies, and that they would not allow such a tremendous waste of ability and energy as we are suffering under present conditions.

One of the objects of great wealth is to develop the ideal! What a great howl would go up from the public if, for instance, the steel industry, a great creator of that wealth which has for one of its objects the development of the ideal, were to be tampered with to the extent that the art of music (one of the ideals) has been tampered with by people who are of no earthly use to the American public!

One need not expect the European publisher, although he publishes the works of American composers, to do any great amount of pushing for the latter. Aside from patriotic grounds there would be a commercial point to take into consideration. Once create a demand for the works of an American composer and you will find the composer a good enough business man to demand a reasonable proportion of the profits from the sale of his works, and in-

sist on getting it, a thing very few composers on this side have been known to do.

Sincerely yours,

CHARLES H. KEEFER.

In regard to Mr. Keefer's request that we print the law, we would say that in Article No. I of the nullified copyright series we not only printed the law, but also quoted the court decision which nullified the law.

HOWARD HALL,  
DRAKE UNIVERSITY  
CONSERVATORY OF MUSIC  
Frederick Vance Evans, Secretary  
DES MOINES, Ia., March 9, 1909.

To *The Musical Courier*:

As the copies of articles appearing in your most worthy sheet have come into my hands regarding the copyright question that I understand is now being threshed out in Congress I am constrained to write you a line, commending in no uncertain terms the stand you have taken on this unfortunate matter, as it now stands.

The protection of the American composer as well as the American public is essential in these days of a more or less incipient endeavor to place music on a higher level in this country. The reason for this endeavor being an incipient one appears to be very largely because of the copyright law as it now stands. It is deplorable. The more one thinks if it the more the risibilities of one's temper manifest themselves. I assure you that the amount of time, expense and energy you devote to this laudable endeavor to protect American music will be more than appreciated by your many readers who will sooner or later become incensed over the things that prove themselves a hindrance to our advancement and welfare.

Believe me, yours most cordially,

FREDERICK EVANS.

UNIVERSITY OF MISSOURI  
Columbia  
Music

MARCH 7, 1909.

To *The Musical Courier*:

The position I hold is a full professorship of music, and the work is along the lines of the departments of music in Yale and Harvard. It is not a conservatory of music and we have no detailed instruction such as conservatories offer. I teach the theory of music, supplemented by such courses as will give the culture of music to the student without specific technical training.

I was a student at Leipzig from '72 to '74, a pupil of Richter, Reinecke, Coccius and Dr. Paul. Studied in Vienna from '74-'75, a pupil of Victor Rokitsanski and of Anton Bruckner, the great composer.

I belong to that great class of American composers who take a pride in giving their best efforts on the highest planes, although they suffer with the knowledge that a completed work has no other future at the present than of being locked up in a desk with no prospect of ever reaching the ear of a sympathetic American listener.

Sincerely yours,

W. H. POMMER.

ALEX T. STEWART writes cleverly and caustically in the *Oakland* (Cal.) *Enquirer*:

Even a New York music critic may not lay claim to infallibility, as witness the following from the pen of that eminent member of the metropolitan musical bar which professes to sit in final judgment upon the musical aspirations of the entire country. In the course of an essay upon "What An Orchestra Is," which appears in the March issue of the *Ladies' Home Journal*, Mr. Henderson has the following among the paragraphs devoted to the stringed instruments: "The players are sometimes directed by the composer to play 'con sordino,' which means 'with the mute.' The mute is a little contrivance like a small comb which is placed on the strings near the bridge and deadens their sounds so as to give them a peculiar whispering or veiled character."

Many violinists who have never been to New York, either, would be glad to inform Mr. Henderson that the violin mute is placed upon the "bridge" of the violin and not on the "strings." In fact, it is never allowed to touch the strings in the least. If it did so, it would interfere with the vibration and a bad tone would result.

If such erudite knowledge concerning orchestral instruments as this example furnishes is a natural result of attendance upon Damrosch and other orchestral concerts which New York offers, the Western musician had perhaps better remain at home and content his soul with his Tivoli Opera House and his visiting orchestral or artist concerts, with an occasional Tetrassini discovery thrown in. Perhaps the New York orchestral violinists do use the mute in the manner indicated by Judge Henderson, which may explain the scratchy quality of the tone heard from some of the New York orchestras.

Mr. Stewart's point is well taken, but he should not be surprised at any musical items written by the daily paper music critics of New York. No one here minds them in the least.



## THOMPSON'S CABLEGRAM.

Vance Thompson, who has been residing in Paris for some time, and who some years ago was a member of THE MUSICAL COURIER staff, sends the following cablegram from that city to the New York American. It is a most important matter, which should have attracted the attention of the press long ago. Mr. Thompson tells the story in his own way and we give it herewith:

PARIS, March 20, 1909.

Revelations about the methods carried on in Europe by those who claim to be the exclusive representatives of the Metropolitan Opera House of New York have caused a storm of indignation among the best singers on this side of the ocean, who, feeling that they in a way are being boycotted, are wondering if they may not be driven to a boycott of their own until they can find a fair and direct means of dealing with the management in New York.

The trouble centers on the public declaration of Gabriel Astruc, who for the past five years has been making contracts for the Metropolitan, and who now claims to have the absolute monopoly of the engagements of French artists for that opera house. This statement, not having been contradicted, has struck terror in the hearts of French artists with fine voices, but who do not happen to enjoy the sunshine of Astruc's favor.

The following remark was made by him:

"This is a little garden, and every artist wishing to enter the Metropolitan Opera House must pass through my gate."

This shows to what extent the power of M. Astruc has been exercised and the opportunities of abuse created by such a situation. Astruc's appreciation of his power is further proved by the remark which followed:

"The artists whom I wish to be engaged for the Metropolitan will be engaged. On one occasion I secured a contract for a woman singer, even though the management really wanted to engage another singer. There is no use for any artist to try and seek an engagement unless he has my approval."

"Is not the inevitable effect of this to exclude from America many singers who would give the public great pleasure?" Astruc was asked.

"I don't give a darn for the public, and I don't give a darn for the singers," Astruc replied. "I have only the interest of the directing manager in my hands."

What makes the situation more demoralizing in effect is the indication that the engagement of artists is based on sheer favoritism and a financial arrangement touching commissions. The case of the tenor, Rousseliere, whose contract read for a \$1,000 a night, and who is said to have received \$500, is an example. Another case in point, and one which hasn't yet come to the knowledge of the American public, because Buenos Ayres was concerned, but which is significant, is that of the young Canadian soprano, Madame Donalda.

There are numerous other cases of the kind, but most of the artists are afraid of talking about them for fear of Astruc, whose sway is considered absolute. This will continue so long as the impression is allowed to exist in France that nobody can be engaged for the Metropolitan Opera House of New York unless Astruc acts as intermediary. The silence of Signor Gatti-Casazza, and his refusal to discuss the subject with an American representative in New York, has added to the agitation here, and confirmed the belief that there exists a sort of opera trust, and that whatever the reputation of the European artist, he may not get before the American public, except through an agent.

The result is unfortunate, as many of the very best French singers have never sung in America.

Of course, THE MUSICAL COURIER merely reproduces the story from the American, but there is no question about it that Mr. Thompson has struck what in journalism might be called a mare's nest. Whether he quotes the French agent exactly or not is his affair, but he is a reliable journalist of the thorough school and he is telling us a story which on the inside is known and has been known for years past regarding agents generally.

Years ago this paper called attention to the system of the European agents, who handle opera singers like articles of merchandise, transferring them over to this country through a commission system or any old system in which there is money, thus driving up the prices to figures that make operatic management here nearly intolerable as far as finances are concerned. Now it will be the duty of the Metropolitan, which has the opportunity to do the proper thing, to make a thorough investigation of this question as to the engagement of its

artists. It is quite certain that Mr. Hammerstein has gone into this question with his usual perspicuity, but unless some co-operation takes place we shall always be in the hands of these European musical or operatic agents, who have no sympathy with our affairs, who look at it simply as a cold blooded business proposition, seeking to get money out of America at any cost, no matter who they may send over here to us; and many of the singers they send over here, as we know, are not of the proper standing or type.

This is not to be considered as a criticism of Astruc's relations with the Metropolitan, for these are matters that we are not acquainted with. But the whole system needs revision from this end of the line, and this paper believes in attacking it right now, so as to clear the deck for future operatic action in America. Get rid of the European agent altogether and engage all artists directly.

MUSICAL managers should at once organize in order to oppose the present bill before the Legislature regarding the percentage to be paid to managers. The system of musical management is an entirely different one from that of the theatrical field. Musical managers can under no circumstances operate on a 5 per cent. basis; even 10 per cent. is impossible, and many managers must charge more than 15 per cent. or 20 per cent. This whole bill is a stupendous folly as far as it reflects on musical managers, and every one in the business knows that it would be the end to this line of work, which would be very bad for the artists and musicians, because it is only through the proper kind of a manager that engagements can be perfected in this country; in fact, it doesn't apply to New York State—it is a national question. Hence, something must be done at once to impress the Governor or the Legislature, if it is not too late, with the absurdity of a 5 per cent. commission as applied to the business of musical managers.

THIS paper refuses to accept any communication from some one of the name of Andre Tridon, under whose caption an article is sent to this office regarding a lawsuit with Walter Damrosch and some episodes of a disagreeable character that must have taken place in that gentleman's office. These are matters with which this paper cannot occupy itself, and it is rather an uncalled for demonstration for any one to send a typewritten statement to this or to any publication office embodying a grievance against any one in position, particularly against such a man as Walter Damrosch. Whatever differences this paper may have with Walter Damrosch, if it has any, on the score of music and musical performances, it always recognizes the fact that he is a representative man and is necessarily to be considered as such, with due deference to his standing and his position in the community, even if he does believe that there is a style Herbertian, as there is a style Wagnerian.

ROOSEVELT left for Africa yesterday, as per schedule, where he will listen to the siren singing of the rhinoceros, the cheerful chirping of the Numidian lion, and the scales of the frisky boa constrictor.

CAMPANINI's successor at the Manhattan, if he has been chosen, has not yet been announced by Hammerstein. Some wisecracks pretend to know that Messenger will be the lucky man.

A MUSICAL COURIER reader wishes to know "What has become of Gericke?" Just what we predicted.

THE musical season of 1908-09 is almost dead; long live the musical season of 1909-10!



Today let us see what the others are saying.

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THE MUSICAL COURIER'S "Tone, Dress and Music" department has caused more or less pointed comment in official circles, and some of it is of decided interest to our readers. The London Daily Telegraph takes an original view of the matter, and after praising our enterprise for starting a sartorial adjunct, continues in this strain:

According to Madame de Rigaud, a singer and vocal teacher in New York, who was asked for some opinions bearing upon the importance of dress in connection with music, "it is a very grave mistake that many young musicians make in neglecting to give due attention to the details of their costumes and to the cultivation of a pleasing manner. I could cite several instances that have come under my personal observation in which a debutante's success has been actually ruined by her personal appearance or unattractive manner. Even a beautiful voice (added this authority) is not always sufficient inducement for a public to accept a badly dressed or an awkward artist." Then, under the alluring heading, "Gown Suggestions," concert singers are offered some really valuable hints. Thus: "Classic models are peculiarly adapted to the concert stage," "Avoid narrow shoulder effects." Likewise, "bouffant styles" (surely this cannot be intended as advice to "buffo" singers). "Consider the ensemble effect, and insist upon continuity of line and color. Patchy designs should be shunned." "Refuse to sing, rather than appear in a crushed or careless looking costume." "Look out for details. Soiled gloves, untidy shoes, even a crumpled handkerchief (a delicious touch, this) will destroy the beauty of the most fetching and appropriate dress." "Be assured that your gown is properly and securely fastened." We should think so, indeed. Finally, "A gaping placket, a string hanging from the petticoat, a torn flounce or trailing skirt-hem attracts the attention of the audience above the song."

The Daily Telegraph, however, realizes the vast possibilities and reforms which may grow out of our "Tone, Dress and Music," and suggests this thought, which must make all musicdom pause and reflect:

Quite a novel method of criticism is suggested on these pleasing lines. We might, for instance, expect in the future to read something like the following: "Miss — has a sympathetic voice, and has evidently been well taught, but the effect of her singing was sadly marred by the fact that she appeared in very soiled gloves, and in shoes that could only be described as slovenly." Or, again: "Mlle. — displayed musical tuition of a high order, and her Chopin playing was instinct with poetic feeling, but an unfortunate accident occurred during her playing of one of the loveliest of the nocturnes owing to her gown not being securely fastened." Or, again: "Madame —'s fioritura delighted the audience, but her wonderful command of vocal resources, effective as it proved, was almost entirely spoilt by her lack of taste in dress, and by her regrettable indiscretion in appearing in a costume the color of which did not match her complexion."

After this D. T. diatribe, let no man say that England lacks a sense of humor. I never did think so. To me, Punch is the funniest paper in the world, and I always thought Leno and Huntley the most comical comedians I ever saw. "Charley's Aunt" and "The Pantomime Rehearsal," those monumental farces, also came out of England.

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Carleton Whiting, on the editorial staff of The American Musician (published by THE MUSICAL COURIER Company), presents me with the prize

answer to the question: "Why does the musician wear his hair long?" Mr. Whiting asserts that the hirsute abundance happens "because there is no short cut to fame."

Dr. Leopold Schmidt, of the Berlin Tageblatt, backs up strongly some points recently presented in this column regarding Chopin and the real nature of his work and his works. Far from finding "perfume" in the Chopin compositions, Dr. Schmidt makes this estimate:

Time has not taken their freshness, and professionals, in particular, are much more serious and openhearted in their attitude toward Chopin than formerly. Musicians esteem him more and more as the creator of new ideas and means of expression. That he chose, with a few exceptions, the shorter forms, does not diminish his importance; on the contrary, we must admire his genius and his wealth of ideas all the more. His concentration and conciseness make him an antidote to the excesses of modern music, a model for contemporary composers. He was a true romanticist, allowing his ideas to crystallize into forms of their own. His harmonies are of unsurpassed boldness, new and yet strictly logical, a mine for the musician who would fathom the secrets of his art.

Tschaikowsky's "Pathétique" symphony was played within ten days by the Philadelphia Orchestra, the Pittsburgh Orchestra and the New York Symphony. This proves nothing and is not meant to do so.

By the way, "A Constant Reader"—bless his soul, which is ever with us—wishes me "kindly to give a synopsis of Tschaikowsky's Sixth or Pathétique Symphony." It is in four movements, key of B minor, and is full of notes. The movements follow one another, and the whole work ends with the finale. Tschaikowsky's middle name was Il'yitch, or Il'yitch. I do not know the meaning of the term.

Dr. Max Steinitzer has put together these rhymes, composed of terms he culled from the newspaper criticisms of "Electra," after its Dresden première:

"Sophokles, von Hoffmannsthal,  
Ethos, Liebe, Unmoral,  
Ungesundheit, dekadent,  
Langst bankrott, nerom potent,  
Echt antikes Ideal,  
Hochmoderner Mordskandal,  
Ohrzerreissend, Klangpoet,  
Rohling, feinsten Kunstästhet,  
Ewig gestrig, Sensation,  
Wüsten Lärmen, polyphon,  
Kaltberechnend, Feuerfluss,  
Nervenmarter, Vollgenuss,  
Schauder, Ekel, hochentzückt,  
Tierisch-gräulich, weltentrückt,  
Kernhaft, bleiche Hysterie,  
Dichtergeist, Finanzgenie,  
Jetzt genug, verblechter Stuss,  
Höchster Ausblick, Fortschritt, Schluss,  
Kunst? Ja, Kuchen? Künstlichkeit,  
Selbst versuchen, blasser Neid!"

Frank Daniels, early in his career, was principal in a small company that was touring "the provinces." Business had been poor and eating had become a luxury. It was only the cheering knowledge that the new opera house at Ticonderoga, N. Y., had been almost sold out for their performance that kept them together.

"Wait until we get to Ticonderoga," the manager would say to any one who faintly suggested the price of a breakfast.

Finally they did reach Ticonderoga. It was even-tide, and a rosy glow illumined the western sky.

"Ah, me," sighed Daniels to the stage driver. "The sun may set in other places, but never as it does here. Behold you——"

"Sunset!" growled the driver. "Sunset — That's the op'ry house burnin' down."—Everybody's Magazine.

A noted Chicago musician writes to say that if

this column is going into the puzzle business, it ought to print this, which is hereby done: "If Paderewski and a colored musician play a duet, and strike with their twenty fingers the diminished chord of the seventh of D major, how many black fingers will be on the white keys, and how many white fingers on the black keys?"

Mahler was a vehement applauder at the Boston Symphony concerts here on Thursday and Saturday.

"Money is not at the bottom of everything," remarked the American composer as he put his hands in his pockets.

Dutifully I report the receipt of the appended letter with inclosure:

SWEDISH CLUB  
Incorporated  
1627 EIGHTH AVENUE  
SEATTLE, WASH., March 3, 1909.

The Musical Courier, New York City:

GENTLEMEN—Enclosed please find a poem for which I seek the most genial and spiritual composition to be had in America, proceeds from the publication of which to be divided equally between the composer and myself. If you will recommend it to the musicians, mentioning above solicitation, I shall feel very much obliged to you.

Yours respectfully,

G. LUNDBLAD.

"ENJOYMENT IS ITS VERY NAME."

Ode to the Fair on its opening day.

Sing loud thy songs of glee!  
Hail day of glory come!  
On high, in dales, at sea,  
Sing to the "Westerland!"  
Rejoice in Nature's gifts!  
The happiness uplifts  
Thy soul to higher planes.

Alaska, Yukon, South and North  
On the Pacific Coast  
Are all one in coming forth,  
Self-moved to do their most  
For mankind's benefit,  
Advancing human wit.  
That effort shall not wane!

The godliness in beauty lives.  
Success reliance gives.  
The harmony in readiness  
Creates deserved recess.  
The work is done! Its majesty  
Reveals our progress, destiny.

There lies the Fair in nature's bed  
As beautiful as maid to wed,  
Voluptuous in verdure grand,  
Magnificent at pleasing strand  
With heaven's mildness blue above,  
A sun as kind as peaceful dove.

To stranger, neighbor, friend,  
We render homage due.  
How gladly we extend  
Our welcome, heartfelt, true!  
Come, see our mountain views!  
Our ocean's brilliant hues  
Sublimity attain.

Our forests and our farms  
Astound you in their yields.  
The sea and mines have charms  
In riches, arts their fields,  
Commending this our West.  
Our orchards are the best  
In this wide world of gains.

To answer life's exalted aim—  
Enjoyment is its very name—  
The Fair, in beauty, wonders wrought,  
Was given birth by human thought,  
Supremely fit. That unknown might  
Yet lives that gives the sun its light.

1627 Eighth avenue, Seattle, Wash.

S. LUNDBLAD.

Dalmores engaged in a friendly boxing bout recently at Philadelphia, with the noted propeller of fists, "Jack" O'Brien. The tenor lasted for three rounds

and gave a good account of himself, repeatedly punching the professional in the middle and upper registers. The bout went no further, because Dalmores had to hurry to the opera house, to appear as King Herod in Strauss' "Salome."

Henry T. Finck likes "Parsifal" and says so as often as possible. He does not like "Salome," and says so even oftener. Not long ago he remarked in the Evening Post: "Five minutes of this delicious music ('Parsifal') serve as an antidote to all the ptomaine poison of the Strauss opera." Ptomaines are an alkaloid poison. Their antidote, as all chemists know, is flour and water. The inference is dreadful.

The most striking orchestral combination I have come across in a long and nefarious career I met the other night, at Proctor's "Moving Picture Show," in Twenty-third street. It consists of a drum and a piano. Go there and see for yourself.

Fred Comee, who likes cake, but hates to be called "genial"—probably because he is—was in town last week with his special charge, the Boston Symphony Orchestra. Fred also has a puzzle to propound, as follows: "If Beethoven could express himself symphonically in thirty-five to forty minutes, why does it take Bruckner, Elgar, et al., over an hour to do so?" Comee said: "Of course, I am no musician"—here he crossed himself—"and so I do not presume to answer the question myself." Others could, but will not. Apropos, song composers should apply to Comee for a copy of the text to "Genevieve," which he recites with unction.

The attached fragile flower of music criticism is from the Hoopeston (Ill.) Chronicle:

The first number of the public library lecture course was given last evening by Sam Schildkret's Hungarian Orchestra, a bunch of handsome young Hungarians who know considerable about music. Mr. Schildkret played a flute or a piccolo, whichever he wanted, when he wasn't using the piccoco for a baton, and he certainly knew how to play them; another man played what appeared to be a dulcimer of a third to half a century ago, and the instrument certainly looked the part, only they called it a cymbalum on the program; three men put in their time on violins, and there were two big fiddles and a clarinet besides. And every man was onto his job. They played a whole lot of classical stuff, which a great many of the audience pretend to understand, and it was certainly good enough to bring out a lot of applause, which was given enthusiastically and unstintingly. It was certainly marvelous how the leader could switch the orchestra from one tune to another in an entirely different key and time without missing a note, and the versatility of the leader was really astonishing. He could play a flute, piccoco or fiddle or mimic a mocking bird to perfection. And the boss fiddler also demonstrated his ability to the entire satisfaction of the audience. The clarinet player distinguished himself by tricks of fingering and tonguing and by taking his instrument all apart and playing tunes on the pieces. He did it so nicely that the audience would not have been surprised to see one of the fiddlers take his instrument to pieces and play a piece or two with a bow across the bridge or the sounding post. The applause for the classical pieces was somewhat perfunctory, even if vociferous, but when the orchestra played "A Bunch of Rags," composed of such pieces as "The Mocking Bird," "Dixie," "The Last Rose of Summer" and "A Hot Time in the Old Town," the people began to sit up and take notice. The last number on the program, a "Medley of American Airs," including "My Old Kentucky Home," "Rally 'Round the Flag," "In the Prison Cell I Sit," "Tramp, Tramp, Tramp," "Marching Through Georgia," "Yankee Doodle," and ending with "America," while the Stars and Stripes were waved aloft and the audience rose to its feet and applauded to the echo. Many people present announced that they had already received the worth of their season tickets and that the balance of the course would all be velvet. The management certainly did a wise thing in opening the course with Sam Schildkret's Hungarian Orchestra, for if this number is a sample of the balance then the whole course will certainly be a hummer.

Lent is nearly over, but the gladness of the coming Easter is dimmed for some of the faithful at the thought of much of the music they will have to face in church.

LEONARD LIEBLING.





PITTSBURGH, March 14, 1909.

Instead of the regular orchestra concert last evening the orchestra and the Pittsburgh Male Chorus appeared together in a splendid program. Both Mr. Paur and Mr. Martin arranged a program which would please the majority of patrons and at the same time satisfy those with a well developed musical taste. The orchestra furnished the accompaniment for the "Soldiers' Chorus," from "Faust," Mr. Martin directing. The rendition was spirited and gripped the audience from the very start, causing the listeners to respond with enthusiasm. And this enthusiasm from at least 1,800 people, who completely filled the Exposition Music Hall, did not abate through the entire program. Rather did it increase as the concert progressed. The à capella numbers were probably the finest work of the program. Paul Bliss' "Plainsman's Song" made a distinct hit. Its rollicking strains and majestic swing exactly suited the chorus. The basses did the best work of the evening in this number, although they were heard to good advantage in "Lochinvar" later on. "King Charles," by Bantock, went with a swing. "Peace," by Jacobson, which the Chorus has done before with great success, showed the organization at its very best, so far as shading and finesse went. Encores were demanded and were given in the way of "The Hand Organ Man," by Von Othgraven, and a repetition of part of the last number. Hammond's "Lochinvar" received a good interpretation and greatly pleased the audience. Mr. Martin took the tempi at a more rapid rate than heretofore, and the work gained considerably by this, while the climax was just as thrilling as ever. The solos were taken by John Hibbard and Hollis Davenny, a bass and a young baritone from the club. Both these vocalists made a good impression and cared for the two parts in a wholly adequate manner. The Orchestra gave the "Tannhäuser" overture, the "Rienzi" overture, and two Chabrier numbers. Mr. Paur can always be depended upon to give splendid readings of the Wagner scores, and this evening was no exception to the rule. They aroused great enthusiasm. The Chabrier selections were brilliantly played, Mr. Paur putting into the work all the fire and color at his command. The Orchestra gave as encores the beautiful "Dream of the Virgin," by Massenet, and introduction to Act III from "Lohengrin." The entire concert was one of the best heard in Pittsburgh in months.

The Oakland Choral Society, under Wm. Jones, gave a Mendelssohn program at the Welsh Congregational Church, in Oakland, last Thursday afternoon. The society numbers some forty voices, well selected and drilled. Many of the best singers in the city are members of this society and have given their services for a number of years, thus making the body a strong and enthusiastic organization. A splendid performance of "Athalie" and selections from "The Hymn of Praise" were given and heartily received by the audience. There were a number of soloists who did excellent work while Harry Jones furnished the accompaniments.

Casper P. Koch is giving splendid recitals at the North Side Carnegie Hall, and recently gave an entire Mendelssohn recital, which firmly established Mr. Koch's musicianship. His programs are carefully chosen and finely arranged, and one is always sure to hear numbers which are thoroughly meritorious and attractive, besides furthering the efforts of musical education.

An attractive program was prepared for the members of the Tuesday Musical Club last Tuesday by Mrs. W. Yeatman Griffith. The program was of a miscellaneous nature and consisted of vocal and instrumental selections given by the club members. Anna Belle McCoy rendered "Still as the Night," by Bohm, and "Spring," by Hildach, and was followed by Mrs. Harvey S. Fouse, who was heard in "Im Herbst," by Haile, and a charming French song entitled "Come, Sweet Morning." Both vocalists pleased the audience with their work. A trio for two violins and viola followed this and the parts were well taken care of by Vera

Barstow, Ruth Thoburn and Luigi von Kunits. The performance of this trio, which was by Dvorák, was rather interesting and very enjoyable in that chamber music of this nature is not often heard publicly in this city. Florence Ostrander proved a favorite with the audience at the start in her Liszt song, "O Lieb so lang du lieben Kannst," while Ida Mae Heatley, with Schubert's "Der Wanderer" and Haascom's "Lullaby" created a most favorable impression. An interesting feature of the afternoon was the appearance of a young and very talented singer, Florence Macbeth, who sang the aria, "Je suis Titania," from Thomas' "Mignon." Although the aria was a pretty big task for so young a vocalist, it demonstrated great talent. Mrs. Louis Black gave a clear and accurate rendition of two piano numbers by Scarlatti, while Rose Rubinovitz displayed excellent taste in her handling of a number by Chopin and a rondo by Beethoven. Adele Reahard furnished the accompaniments as usual and proved of valuable assistance during the afternoon.

Silas J. Titus, of this city, has opened a studio in McKeesport, where he has taken charge of the work started by Olive Wheat in that thriving little city. Mr. Titus is one of the younger successful baritones and teachers of Pittsburgh, being a member of the choir of East Liberty Presbyterian Church. Mr. Titus leaves for the Sewickley Presbyterian Church May 1, his position being filled at East Liberty by Paul Moore, of Wilkinsburg. After April 1 Mr. Titus will carry on his increased musical work at the Wallace studios on Highland avenue.

The Metropolitan Quartet, consisting of Mesdames Rapold and Flauhaut, Signor Bonci and Mr. Witherspoon, gave a concert to a crowded house at Carnegie Music Hall on Monday evening. The audience listened spellbound to the work in the form of solos, duets, trios and quartets, and was vociferous in its demands for encores, which were graciously given. Such singing has not been heard here for many weeks, and it was one of the best treats of the musical season.

D. Stanley Harris, formerly a resident of Pittsburgh and bass at the East Liberty Presbyterian and Second Presbyterian Churches, has accepted the position of bass at the Church of the Heavenly Rest, Fifth avenue. Mr. Harris' many friends will be glad to learn this news. This latest Pittsburgh acquisition to New York choirs is interesting in the face of the importation of New York singers to Pittsburgh, and speaks volumes for local musical talent.

The Mozart Club gave a most interesting performance of Brahms' "Requiem" last Thursday evening at Carnegie Hall before a good sized audience. Owing to the extreme difficulty of this wonderful choral work with its splendid orchestration, the undertaking was noteworthy considering the weakness in the tenor ranks of the club. The second movement was finely given and had it not been for the uncertainty of rhythm in the other portions and a slight unfamiliarity with certain places in the notation they would have been most satisfactory. It is a pretentious work and speaks well for the organization even to attempt such a wonderful work in view of the duties of preparing three other concerts in a season. The Pittsburgh Orchestra assisted and furnished adequate accompaniments. Mrs. Charles Farrow Kimball, soprano, of Pittsburgh, and Gwylm Miles, baritone, of New York, were the soloists, and both singers made a most favorable impression. Mr. Miles is an old favorite here, and Mrs. Kimball is rapidly gaining many friends by her artistic work in this city. She is soloist at the Third Presbyterian Church, on Fifth avenue.

William C. Carl, the famous organist of New York, gave an inaugural organ recital at the South Avenue M. E. Church, Wilkinsburg, last Thursday evening. Mr. Carl was assisted by Andre Sarto, baritone, of New York. The church was packed by a large and fashionable audience, which listened with increasing interest to the brilliant work of Mr. Carl. He chose a program which not only gave opportunity for display of his prowess as a concert organist, but which brought out the wonders of the beautiful three manual organ recently installed. Mr. Carl's ability is too well known to require further comment, and his part of the program can be dismissed with the word that he enlarged the ever widening circle of his admirers by this recital in Wilkinsburg. Mr. Sarto did excellent work in songs by Schumann, Sullivan and Handel.

The Pittsburgh Orchestra gave the usual concert last evening at Carnegie Hall to a bad weather audience, and unfortunately, too, for one of the very best programs of the season greeted the patrons. The popular "Pathetic" symphony of Tchaikowsky took up the entire first part of the program, and was played finer than anything this season. Not a movement escaped the careful working out of Mr. Paur, who gave the work a remarkable reading. Every man in the orchestra deserves the warmest praise for his part in the symphony, for there was perfect poise, unanimity and feeling throughout. Other numbers played

were the Beethoven overture "Lenore," and two movements from Berlioz's "Damnation of Faust." Olive Fremstad was the soloist and added more laurels by her work in her aria and a group of songs. She demonstrated once more that an artist who sings regularly in opera does not make the ideal concert vocalist. Still her work was entirely enjoyable and satisfactory in every way, for Madame Fremstad has a splendid vocal equipment and a fascinating manner of singing.

CHARLES WAKEFIELD CADMAN.

#### Concert by Hebrew Cantors.

If all Sunday concerts were modeled on the high ideals of that given by the Cantors' Association of America at Carnegie Hall Sunday night of this week, even the most pharisaical objectors to Sunday amusements would enter no protests. The music heard at the synagogue is beautiful. The Christians love it, and often go to hear the choirs and the cantors at the temples, and one and all are uplifted by the spiritual character of the music and its presentation. Leon M. Kramer is conductor of the Cantors' Association, and last Sunday night Daniel Leberfeld assisted at the piano. The cantors gave the following numbers:

Omnom Ken .....	B. Schorr
Cantors' Association.	
Incidental solos.	
Revs. Schechter, Wolkowitz, Cahn and Frachtenberg.	
En Kelohenu.....	Portuguese arranged by Leon M. Kramer
El Norah.....	Portuguese arranged by Leon M. Kramer
Soli: Revs. Abramson, Yondelson, Fine, Cantor, Newmark	
and Cantors' Association.	
Psalm C, Mismor Jesoda.....	Leon M. Kramer
Soli: Revs. Abramson, Ganapolsky, Sukoeing, Kalmansky,	
Rinder, Rabinowitz, Baum, Sokolski, Frachtenberg and Can-	
tor's' Association.	
Ato Nosen Yad.....	Nowakowsky
Soli: Tenor and bass, Revs. Steinberg and Wladowsky.	
Soli: Revs. Kaminsky, Santizky, Auerbach, Cahn, Min-	
kowsky, Grafman, Loewi, Wolf, Seideman, Sukoenig, Kart-	
schmaroff, Friedman, Radnitz, Goldsmith, Frachtenberg,	
Newmark and Cantors' Association.	
Al Naharos Bgvel.....	Hiller
Cantors' Association.	
W'chach hojoh Omar (Awoda) For tenor solo and chorus.....	Schorr
Tenor solo, Rev. Minkowsky.	
W'hakohanim, For bass solo and chorus.....	Schorr
Bass solo, Rev. Goldsmith.	
Hallelujah .....	L. Lewanowsky
Cantors' Association.	

Harold Eisenberg, a young violinist, played some secular numbers that did not quite fit into the musical scheme of the evening.

#### Tour of the Dresden Orchestra.

The following is the tour of the Dresden Orchestra in this country, booked by the manager, R. E. Johnston:

April 10.—New York (Carnegie Hall), evening.
April 12, 13 and 14.—Syracuse, N. Y., evenings and matinees.
April 15.—Hamilton, Can., matinee.
April 15.—Toronto, Can., evening.
April 16.—London, Can., matinee.
April 16.—Detroit, Mich., evening.
April 17.—Detroit, Mich., matinee and evening.
April 18.—Cincinnati, matinee.
April 19.—Knoxville, matinee and evening.
April 20.—Spartanburg, evening.
April 21.—Salisbury, matinee and evening.
April 22.—Columbia, evening.
April 23.—Columbia, matinee and evening.
April 24.—Wilmington, N. C., matinee and evening.
April 25.—Open.
April 26.—Brunswick, Ga., matinee and evening.
April 27.—Savannah, Ga., matinee and evening.
April 28.—Open.
April 29.—Nashville, matinee and evening.
April 30.—Memphis, evening.
May 1.—New Orleans, matinee and evening.
May 2.—New Orleans, matinee (open).
May 3.—Chattanooga, matinee or evening.
May 4.—Atlanta, Ga., evening.
May 5.—Atlanta, Ga., matinee and evening.
May 6.—Atlanta, Ga., matinee and evening.
May 7.—Athens, Ga., matinee and evening.
May 8.—Lexington, Ky., evening.
May 9.—Return engagement, open at Cincinnati, evening.
May 10.—Oxford, Ohio, matinee.
May 10.—Anderson, Ind., evening.
May 11.—Grand Rapids, matinee and evening.
May 12.—Wooster, Ohio, evening.
May 13.—New Castle, evening.
May 14.—New Castle, matinee and evening.
May 15.—Buffalo, N. Y., matinee and evening.
May 17.—Newark, N. J., evening.
May 18.—Morning, sail for Europe.

#### Studying American Composers in Cedar Rapids.

The music department of the Woman's Club at Cedar Rapids, Ia., is studying American composers, and March 4 two New York composers were exploited—Homer N. Bartlett and Alfred J. Goodrich. The Cedar Rapids Gazette of March 5 says:

Mrs. McCann gave Bartlett's biography and Miss Wolf played his "Polka de Concerti" and "The Witches' Frolic." A sacred song also was included. Mrs. Weld gave a sketch of Goodrich and his work. Mr. Diamond sang two songs, in manuscript, sent by Mr. Goodrich to Mrs. Weld. They were "Night" and "Three Songs in One" (poem by E. R. Sill). These songs were very original and striking in character.

Leo Blech's opera, in one act, "Versiegelt," has been accepted for performance at thirty European opera houses.



## What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

### "Princesse d'Auberge," March 13.

**New York American**

Neither the work itself nor its interpretation by the company seemed quite up to the Manhattan standard.

**The Sun**

The presentation repeated the merits of the first night.

### "Tannhauser," March 13.

**The Sun**

Sooner sang Wolfram admirably.

**The New York Press**

He sang below the correct pitch, a fault which troubled the sensitive ear exceedingly in the "Evening Star" song.

**THE NEW YORK HERALD**

Morena sang an excellent Elizabeth.

**The New York Press**

Berta Morena, for good measure, also sang excruciatingly flat in "Elizabeth's Prayer."

### "Pagliacci," March 15.

**New York Tribune**

Farrar was hardly up to her best vocal standard as Nedda.

**The World**

Farrar was in good voice and aroused much enthusiasm.

### Flonzaley Quartet, March 16.

**The New York Press**

The beautiful adagio (of the Wolf D minor quartet) is suggestive at times of Bruckner.

**New York Tribune**

Perhaps Wolf could not wholly forget the "Lohengrin" prelude in the distribution of his harmonies in the opening bars (of the adagio), but all else is utterly his own and of rare loveliness.

**New York Tribune**

The final section (Wolf quartet) speaks the language of enforced resignation.

**The New York Press**

The last movement follows pretty closely the sonata form and perhaps is the most delightful and readily appreciable part of the work. The first and second themes represent lovely musical ideas and are treated with fascinating wit and fertility of invention.

**New York American**

Except in the queer first movement of the Wolf number, when an occasional hesitancy was noticed, a hesitancy which bespoke an unfamiliarity with the composition, the work of the members of this Swiss quartet was most enjoyable.

**The New York Press**

The Flonzaleys played this indescribably difficult quartet not only with impeccable technical proficiency, but with a wonderfully sympathetic penetrating exposition of its emotional content.

**The New York Times**

The Wolf quartet also evinces the effort of a struggle for complete expression in an unfamiliar and imperfectly mastered form. There are prolixity and repetition. Certain stretches seem labored, and there are harsh effects in the writing for the instruments.

**The New York Press**

Wolf went beyond the natural limits of the four instruments he had chosen as his medium. But what power of polyphonic invention, what extraordinary skill in extracting from four string instruments the sonorities and tints of an orchestra, what contrapuntal mastery, what fiendish rhythmic fertility!

**New York Tribune**

What Wolf has written has form and co-ordination, and it has also beauty. There is something in it that strangely suggests the mood and manner that Robert Schumann might have revealed, had his nature been more deeply incised by tragedy, and had he been born with the musical inheritance that was the portion of composers of the generation lately matured. The full flowering of Wolf's genius comes in the second movement of this D major quartet.

**The Evening Post**

The composition itself was hardly worth the hard labor evidently bestowed upon it. Though Wolf was only nineteen when he wrote it, he is as wearisomely garrulous as any old man can be, and, what is worse, he has very little to say.

**THE NEW YORK HERALD**

The choral attack (Beethoven's ninth symphony) was fairly good, and in some of the climaxes the volume of sound was tremendously effective.

**New York Tribune**

A hurried word of comment on the performance in conclusion. It was thoroughly worthy of the composition and in the highest degree honorable to Mr. Damrosch. We cannot recall an earlier occasion on which his musicianship shone in so fine a light. The symphony from beginning to end was splendidly performed.

**The World**

Last night's choral singing seemed amateurish and insignificant.

**New York American**

The first performance—and the only one I stayed for—was, as it were, to be a rehearsal for the second. It proved a rather crude and uninspired rehearsal, too. Seldom, indeed, have I heard a less edifying interpretation of the work, and especially of the wonderful and uplifting "Ode to Joy" movement. But in the orchestra there was also something lacking—a want of rapture, joy and poetry. The musicians played notes and produced sounds correctly, metronomically and prosaically. Less stiffness and more rugged power, less common sense and more of the divine drunkenness that must have been in the soul of Beethoven when he conceived the symphony would have been better and more in keeping with the occasion. Altogether, instead of sending one away exhilarated, the performance depressed one.

**The Sun**

There was a large audience at the first playing of the symphony. At the end of this a very considerable portion of the assembly departed.

**The Sun**

The first performance of the symphony last night, which was the only one heard by this writer, was uneven in merit. The first and last movements were lacking in smoothness and in transparency. The body of choral tone was not good and the sopranos were frequently flat. The whole finale was labored, as it usually is.

**The World**

There was an interval of fifteen minutes between the two performances, and all but a surprisingly few persons in the large audience remained for the second hearing.

**The World**

Mr. Damrosch conducted with splendid breadth and brought out from a willing and skilled orchestra the most delicate nuances and the biggest and broadest of effects when the occasion required. It was one of the best productions of the great ninth ever heard in New York.

### "Faust," March 18.

**The World**

Farrar was not in good voice.

**The Evening Post**

Farrar was in good voice.

### Boston Symphony Orchestra, March 18.

**New York Tribune**

The leading theme of the scherzo (Bruckner's eighth symphony) is aptly described by the annotator of the program book as possessing a rough humor.

**The New York Press**

Time will prove, slowly but inevitably, that Bruckner's symphony in C minor is a masterpiece of orchestral literature, an expression in symphonic form of feelings that never have been expressed before as they are here, and never will be again, a veritable torrent of inspiration and of ideas.

**The Sun**

There is not a spark of humor in this scherzo.

**The New York Times**

There is in this eighth symphony the same strange juxtaposition that is found in the others, of finely conceived and even noble passages alongside of laborious, dry and tedious music making. In this, as in his other symphonies, Bruckner betrays the lack of concentration of idea and of the power of self criticism, that works to destroy the value and potency of his work.

**The New York Times**

Bruckner's eighth symphony is exceedingly long; it is exceedingly diffuse and

discursive. Many of the musical subjects in themselves lack interest, and the composer's method of development by incessant repetition and the elaboration, piece by piece and fragment by fragment, of many of his themes becomes in the end—or rather, long before the end—exhausting.

**The New York Press**

The important fact revealed last night in a by no means impeccable but fervent and deeply felt performance (Bruckner) was the immense sweep and power of the composer's musical ideas and the inspired mastership with which he molded them into a colossal symphonic monument. There is in the themes of Bruckner the breath of divine origin, and when his brass buckled orchestra gives utterance to them it seems as if a mighty organ, in a world above and beyond this, were pealing their stupendous message.

**The New York Press**

The first theme of the scherzo depicts unmistakably the exuberant joy of a typical Teuton.

**The New York Times**

The heavy footed scherzo has rough humor.

**The New York Times**

Mr. Fiedler conducted the symphony with intense zeal and conviction, and realized, as it seemed, all the composer's intentions in sympathy with his spirit.

**The Evening Post**

Last night, at Carnegie Hall, the Boston Symphony Orchestra played Bruckner's eighth symphony. It lasted an hour and seven minutes, forty of which were a downright bore. In this work Bruckner has very little to say, and, as usual, the less a symphonist has to say, the longer it takes him to say it.

**The World**

There is twenty minutes of an adagio. (Bruckner.)

**The New York Press**

After this colossal symphony Scheinplug's "Overture to a Comedy of Shakespeare," also performed for the first time, sounded vulgar.

### Schnittzer Recital, March 19.

**New York American**

In the Brahms sonata, some of the larger effects were not produced with sufficient force or power.

**The World**

She was happiest in Schumann's symphonic studies.

**The New York Times**

In this she found ample expression of the rugged strength and resolution that are the note of the first movement and of the last.

**The Sun**

She played Schumann's "Etudes Symphoniques" in a manner not so convincing as the Brahms sonata.

### "Walkure," March 19.

**The New York Times**

Mr. Hertz conducted and gave a performance that

**The New York Press**

Hertz's conducting seemed nervous and restless

dinately long for modern men and women, whose minds always are dwelling on what they will do next. But such criticism does not carry great weight. Works of genius are not created for the special benefit of folk who are worried and fretted by the hustle and bustle of big cities. They are for all time.

**New York Tribune**

Certain of his proclamations, notably that of the brass choir in the final movement, begin with the eloquence of an oracle, but ere they have progressed far what they are uttering is found, after all, to be not much more than some musical truism long since bereft of any but the tritest character. Or, to refer again to the nobly sonorous message of the brass instruments above cited, it is one of several passages in which Bruckner has not been able to forget what Richard Wagner had done before him; here, it is "Parsifal" that haunts the consciousness of the composer and of his auditors.

**The Sun**

There is not a spark of humor in this scherzo.

**The Sun**

There is not a spark of humor in this scherzo.

**The New York Press**

There were many signs of insufficient rehearsing.

**The World**

Of the several symphonic novelties heard this season this Bruckner work appeals to me the most as possessing more intrinsic music, a more unified and cohesive structure, more salient melodic thought and more frankly sought beauty than any of the others. It is modern without aural offense, subtle and inward without indefiniteness and mystification.

**The Evening Post**

It lasted just twenty-five minutes.

**The Sun**

At any rate it is a right good overture, written with spirit and color, and worthy of a hearing in any town and in any season.



was excellent in its orchestral features.

#### The New York Press

As a lyric baritone Soomer is not absolutely suited to the part of Wotan.

#### The New York Times

However, Gadski's performance afterward suffered from a restlessness that detracted from the dignity of the portrayal. (Brünnhilde.)

#### The Sun

Morena's Sieglinde lacked not only its usual musical brilliancy, but also much of its tempestuous temperament. It seemed to be for her an evening of some restraint.

#### The Sun

Antes sang with a sad want of color.

and the orchestra played roughly and at times boisterously.

#### The Sun

He sang the role admirably.

#### The New York Times

Madame Gadski has grown greatly in this part since she first essayed it. She finds now a true expression for its many phases of dramatic character, for its splendor of goddess and woman.

#### The New York Press

Never before has she given so deeply moving and artistically balanced a portrayal of Sieglinde. In act, gesture, pose and facial expression this was a performance that approached close to the heights of a Terzina.

#### The Evening Post

His voice has the dramatic color requisite.

### LOUISVILLE MUSICAL NEWS.

LOUISVILLE, March 16, 1909.

The destruction of the Coliseum by fire necessitated the canceling of the symphony concert date, March 12. Sunday afternoon the usual "People's Concert" was given at Masonic Theater. The important feature was the first performance of MacDowell's second "Indian Suite." The orchestra is constantly gaining in confidence and unity of tone, and, under the direction of Gratz Cox, is making steady advance toward the high ideal he has set for it.

Frederic Cowles announces a series of organ recitals at Calvary Church, when he is to be assisted by Carrie R. Sapinsky, E. Percy Parsons and Leslie Key Chilton. The programs include many interesting selections from the works of classic and modern composers, and will attract large audiences.

The Musical Club, directed by George B. Gookins, is making elaborate preparations for the May Festival, which promises to be of great importance in Louisville's musical history. Other local organizations are actively engaged in work along various lines.

The Music Teachers' Association held a meeting last Thursday night in the handsome studio of Clement Staplford, and considerable advance was made in the framing of a code.

The Choral Club is earnestly rehearsing, with the intention of giving a concert in the near future, and the Musical Art Society is giving its usual charming programs. Last Tuesday morning Corneille Overstreet was the piano soloist, playing several numbers by Grieg.

The Monday Afternoon Club devoted its last meeting to the works of Mendelssohn, and the members provided a most attractive entertainment for their audience.

K. W. D.

#### Carl Recital at Church of the Ascension.

William C. Carl's recital at the Church of the Ascension, Fifth avenue and Tenth street, occurs tomorrow afternoon (Thursday), March 25, at 4:45 o'clock. André Sarto, baritone, will assist, and Mr. Carl's program will be as follows:

Toccata and fugue in D minor.....	Johann Sebastian Bach
Meditation.....	Cecile Chaminade
Canon in A minor.....	Alexandre Guilmant
Allegro Maestoso (Sonata I).....	J. Victor Bergquist
Mr. Carl.	
Aria, Legende.....	Henry Purcell
Mr. Sarto.	
Toccata in E minor.....	Joseph Callaerts
Canzone (Dedicated to Mr. Carl).....	James H. Rogers
Fantasia in C minor.....	W. S. Hoyte
Pastorale in F.....	Jacques Lemmens
Faure in D major.....	Dr. Joseph Bridge
Mr. Carl.	

The recital will be free to the public, no tickets required. Mr. Carl has returned from a Western trip, where he met with great success. In Pittsburgh he was the guest of E. Ellsworth Giles, the leading tenor of the city, and now the teacher of nearly every prominent singer there. Mr. Giles, who formerly sang at the Old First Presbyterian Church, New York, with Mr. Carl, left here to receive one of the largest salaries paid for a church position in this country.

Felix Weingartner has decided to revive Cornelius' opera, "The Barber of Bagdad," at the Vienna Opera, after the production of "Electra."

## BOSTON SYMPHONY CONCERTS.

The Boston Symphony Orchestra wound up its New York season with two concerts last week, at which these programs were presented:

#### THURSDAY EVENING, MARCH 18.

Symphony, No. 8, C minor.....	Bruckner
Overture to a Shakespearean Comedy.....	Scheinpflug
Faun Prelude.....	Debussy
Prelude, Meistersinger.....	Wagner

#### SATURDAY AFTERNOON, MARCH 20.

Symphony, Fantastique.....	Berlioz
Fantastic Suite.....	Schelling
Overture, Freischütz.....	Weber

Much critical ado was made over the production of the Bruckner symphony—its première in New York, by the way—but after a careful study of the work, based on former hearings and on the performance last Thursday, THE MUSICAL COURIER sees no reason to change its opinion of Bruckner, repeatedly expressed previously. This paper has spoken of him as a symphonist who possesses some pronounced gifts of melody, unusual facility in the use of commonplace instrumental devices, lack of definite imagination, as well as of culture in its application, and, worst of all, a tendency to prolixity of utterance and overelaboration of development which tire the attentive listener so immeasurably that even his enjoyment of the few luminous, really inspired episodes is blotted out in the feeling of irresistible boredom that overcomes him after an hour or so of incessant symphonizing by Bruckner. The Wagner reminiscences in theme and harmony fill Bruckner's composition from beginning to end, and suggest that the naive old Viennese composer employed in his symphony the same process utilized so successfully by Humperdinck in "Hänsel and Gretel." Wagner never sounds bad, and so both Humperdinck and Bruckner can boast of having signed some melodious and effective pages of music. The first named wrote nine symphonies in all, but it is safe to say that one or two would have sufficed to contain all the really weighty musical ideas he gave to the world. Bruckner lacked the intellectual grasp, and incisiveness of judgment possessed by his pupil, Hugo Wolf, for instance, who should have revised his teacher's works and cut them down to the bone and sinew thereof, if such a course had been possible. As the Bruckner symphonies stand now, they will never become popular, no matter how hard the propagandists work here and there, and are destined to remain huge, unfortunate musical leviathans, impressive chiefly because of their bulk, but bound only to be wondered at, instead of being loved and admired.

The Scheinpflug overture is a bit of bright, fanciful, exhilarating scoring, endowed with melody, clever orchestration, and a wide gamut of harmonic color. Philip Hale's surmise (in the program book) that Scheinpflug meant his measures to illustrate "The Merry Wives of Windsor" seems to be a felicitous guess.

The delicate "Faun" prelude of Debussy and Wagner's very much more robust "Meistersinger" prelude wound up a program that would have balanced better and given more pleasure had the symphony been a shorter and a greater one. As far as performance went, the concert was a thing of exquisitely perfected orchestral art, the credit being equally divided between the leader and his men.

Berlioz's not unfamiliar "Symphony Fantastique" began the concert of Saturday afternoon, and received a brilliant and effective reading. Berlioz's road through musical history is only a little less arduous than that of Bruckner, for there still are many musicians who deny to the hectoring Hector deeper gifts than superficial virtuosity in orchestration and a knack for suggesting the bizarre and the sensational. This is not the time nor the place for either remonstrance or agreement with the Berlioz detractors. Suffice it to say that the "Fantastique" symphony possesses many interesting phases to those who know their literary and musical Europe of the Romantic period, and when read in the right spirit, the work is sure not to fail of decided effect. The "March to the Scaffold" carried off the major part of the symphony's success last Saturday, and created such a furor of applause that Max Fiedler forced his men to stand and share in the ovation from the public.

Schelling's beautiful and spirited suite for piano and orchestra repeated the delightful impression it made here upon former occasions when the composer played it at important symphony concerts. The repertory of new works for piano and orchestra is surprisingly meager, and therefore an opus of the scope and character exhibited in Schelling's suite, takes on tremendous significance in a large sense, even if America did not feel specific pride in the fact that the composer is a son of this country. The suite is refreshingly piquant in melody, scoring, "klaviersatz,"

and construction, allowing the interest of the hearer to flag for never an instant, and charming him constantly with the ingenuity and freshness of invention displayed, as well as with the buoyant, healthful musical vitality pulsing through its stirring, well marked rhythms. The employment of "Dixie" and "Old Folks at Home" in the last movement lends the piece welcome local color, but the employment of the homely old tunes is so refined and skilful that, far from robbing the suite of dignity, they become ennobled in their lovely orchestral dress and contrapuntal seriousness. Schelling played his part with all the aplomb of a completely equipped virtuoso, and, of course, as the composer of the work, left nothing unsaid of its gracious and truly stimulating message. The audience confirmed a success overwhelming and exceptionally well deserved.

With their polished and tonally beautiful interpretation of the Weber overture, the orchestra and its excellent director ended worthily here a series of concerts which has been a source of inspiration and exalted musical joy to the large audiences always to be found at the Boston Symphony dances in this city.

### MUSIC IN INDIANA, PA.

INDIANA, Pa., March 16, 1909.

The Indiana Normal School of Pennsylvania maintains a Conservatory of Music and Fine Arts, with a good equipment, an up to date, alert, experienced faculty, having both American and European training, a course of study identical with the best institutions of music, and a special school for the training of supervisors and grade teachers for the public schools, with a registration of more than two hundred music students alone. The violin department is headed by William Wrigley, a graduate of the Klindworth-Scharwenka Conservatory and a brilliant pupil of Zajic. Beginning a series of faculty concerts and recitals, Professor Wrigley will next week play the concerto, in A major, Mozart; "Romance," Wieniawski; "Moment Musical," Schubert; sextet from "Lucia," St. Lubin, and suite, in G minor, Ries.

Indiana is favored in being located so near Pittsburgh that patrons and lovers of the arts may go into the city for the better things in the entertainment line which would entail too great expense to bring here.

The New Century Club (federated) has, during the week following the regular meetings, culture classes in poetry, art, history, fiction, economics and music, elective to its members. The subjects for the music section are: "Myths in Music," "Folk Song," "THE MUSICAL COURIER," "Inspiration of the Drama," "The Picturesque in Music," "Wagner's Ideal Women," and others, all with musical illustrations, and attended by the so-called non-musical, as well as those interested in the art that enchants.

The Choral Society is rehearsing "Elijah" and Gaul's "Joan of Arc," the larger choruses to be given at the April Music Festival in conjunction with the Pittsburgh Orchestra, Carl Bernthaler director, and the assistant conductor of the Pittsburgh Symphony, Paur's splendid organization. This is the third festival season in Indiana musical annals inaugurated and directed by Hamlin Cogswell, the director of the conservatory, Walter Jackson, editor of the Evening Gazette, is the president of the Choral Association.

DOROTHY COGSWELL.

#### Baldwin Organ Recitals.

Samuel A. Baldwin's two organ recitals at City College (Subway to 137th street) last week had the following programs:

#### MARCH 21, 4 O'CLOCK.

Pastoral sonata, op. 88.....	Rheinberger
Legend, A Deserted Farm.....	MacDowell
Pastorale, To a Wild Rose.....	MacDowell
Toccata and fugue (Dorian).....	Bach
Elevation.....	Rousseau
Scherzo.....	Rousseau
Salut d'Amour.....	Elgar
Vorspiel, Die Meistersinger.....	Wagner

#### MARCH 21, 4 O'CLOCK.

Concert overture.....	Faulkes
Andante canabile, B flat.....	Tschaikowsky
Fantasia and fugue in G minor.....	Bach
Serenade.....	Russell K. Miller
Lamentation.....	Guilmant
Communion in G major.....	Batist
Suite Gothique.....	Boellman

That of today (March 24), 4 o'clock, is as follows:

Concert overture.....	Fricker
Melody in E.....	Rachmaninoff
Sonata, No. 2.....	Ritter
Meditation.....	Chaminade
Prelude and fugue in A minor.....	Bach
Largo, From The New World.....	Dvorak
Marche Pontificale.....	De la Tombelle



*This department does not treat of every opera in detail given at the Metropolitan and Manhattan Operas, for the reason that space in THE MUSICAL COURIER is too valuable for endless repetition of that sort. The casts are usually the same, and the performances resemble each other identically in almost every feature. Only premieres and debuts of importance are treated on this page.*

#### METROPOLITAN OPERA HOUSE.

##### "The Bartered Bride," March 17.

Destinn, Mattfeld, Wakefield, L'Huillier, Joern, Didur, Reiss, Blass, Muehlmann. Conductor, Hertz.

##### "Faust," March 18.

Farrar, Forna, Caruso, Didur, Amato. Conductor, Spretino.

##### "Walkure," March 19.

Gadski, Morena, Homer, Anthes, Soomer, Hinckley. Conductor, Hertz.

##### "Falstaff," Saturday, March 20 (Matinee).

Sir John Falstaff.....Scotti  
Fenton, a young gentleman.....Grassi  
Ford, a wealthy burgher.....Campanini  
Dr. Caius, a physician.....Baldi  
Bardolfo.....Reiss  
Pistola.....Didur  
Mrs. Alice Ford.....Destinn  
Nanetta, her daughter.....Alfa  
Mrs. Quickly.....Gay  
Mrs. Meg Page.....Mary Ranzenberg  
Conductor, Arturo Toscanini.

"Falstaff," the remarkable work of Verdi, one of the most amazing specimens of score writing that has ever been put on paper, was produced here Saturday night at the Metropolitan, after having already been played in Philadelphia a few days before.

The opera itself is well known by THE MUSICAL COURIER's readers, and it is one of those works which, through inherent merit, the novelty of operatic invention, through wonderful adaptation of music and theme, and to a delightful and graceful, continuous flow of marvelous harmonic combinations, will remain as long as anything in music as a permanent feature, and wherever music is performed. It is not too much to say that the reputation of a composer could be built upon this opera. The fugue at the end of the opera is one of the evidences of the great power and authority that Verdi had, even at the old age when he wrote this work. However, it is not this paper's intention at this late day to go into an analysis of "Falstaff." This is all right for papers that reach a different kind of a reading public. People who read this paper understand these works, and what object is there in reviving constantly and recalling and repeating forever the statements regarding works that have been handled in this paper through the pen of the reporters or writers for so many years past?

The question is a question of moment.

The details of the production were carried out to a degree hitherto unknown on any stage in this country, particularly the wonderful scene in the second act of Windsor Park by moonlight. Altogether the mise-en-scene was beautiful.

Scotti was an excellent Falstaff, and Emmy Destinn sang well, but was a little too clumsily appareled to make a dashing and lively Mrs. Ford. Didur, as Pistol or Pistola, was one of the best members of the cast on this occasion—in fact, he is a splendid artist, anyway.

"Falstaff" can remain on the repertory of the Metropolitan for every season. It is constantly fresh and attractive.

#### Gala Performance, March 20.

"Pagliacci" (Prologue and Act I): Forna, Joern, Amato, Cibelli, Bada. Conductor, Spretino.

"The Bartered Bride": Act I. (See cast above.)

"Aida" (Act II, Scene II): Gadski, Homer, Martin, Amato, Hinckley, Rossi. Conductor, Toscanini.

"Manon" (Act III, Scene II): Farrar, Joern. Conductor, Spretino.

"Faust" (Act V): Alda, Martin, Didur. Conductor, Spretino.

"Meistersinger" (Act III, last scene): Sparkes, Mattfeld, Burrian, Soomer, Goritz, Hinckley, Reiss. Conductor, Hertz.

##### "Madame Butterfly," March 22

In place of "Falstaff" on Monday, Puccini's banal opera, "Madame Butterfly" was produced, Signor Scotti, through sudden illness, having been unable to sing. The performance was an even and satisfactory one, and Toscanini accomplished wonders in producing effects which even the composer did not suspect, because Toscanini really does something with "Madame Butterfly," although it is a most difficult operation. Music of that kind must necessarily have a short life. There is nothing to "Madame Butterfly" that justifies its existence.

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#### MANHATTAN OPERA HOUSE.

##### "Puritani," March 17.

Constantino, Polese, Tetrizzini, De Seguro. Conductor, Campanini.

##### "Princesse d'Auberge," March 19.

Labia, Gerville-Reache, Zeppilli, Valles, Dufranne, Gili-bert, Crabbe and regular cast. Conductor, Campanini.

##### "La Navarraise" and "I Pagliacci," March 20 (Matinee).

"La Navarraise": Gerville-Reache, Valles, Dufranne, Vieuille, Crabbe, Gianoli-Galletti. Conductor, Campanini.

"Pagliacci": Labia, Zenatello, Sammarco, Crabbe and Venturini. Conductor, Parelli.

Massenet's one act opera, which opened the performance, did not efface memories of the few previous representations, one at the Manhattan two years ago and its premiere at the Metropolitan Opera House some thirteen years ago. The French artists united in a good ensemble, and Mr. Campanini directed with his usual authority. The audience received the work with enthusiasm.

"Pagliacci" is one of the favorites with the operagoing masses, and it is likely to enjoy its popularity for many years to come in spite of the sanguinary plot and the primitive human instincts of the principal characters. Love, revenge, infidelity, treachery and a generous effort to amuse combine to arrest the attention of even the most listless, and to hold that attention until the end. The score remains the best thing that Leoncavallo has written so far as the American patrons of opera are aware. The performance was up to a high standard of Italian dramatic presentations. Sammarco's singing of the prologue aroused frantic demonstrations. The great baritone was recalled five times and it was some time before the enthusiasts allowed the curtain to roll up. In the opera itself, Sammarco's magnetic personality in the role of Tonio was again revealed. Zenatello proved to be a strong Canio and Labia an equally effective Nedda. Parelli directed with spirit.

#### METROPOLITAN OPERA HOUSE CONCERT.

Good singing was again a feature at the Metropolitan Opera House Sunday night. The chorus repeated the numbers given the Sunday night previous—unaccompanied chorus for male voices from Frescobaldi, by Veneziani and mixed chorus, also unaccompanied, "Il Mulino," by Weyts. Giulio Setti conducted the singers. Bernice de Pasquali, Matja von Niessen-Stone, Madame Kaschowska, Leonora Sparkes and the Messrs. Anthes, Quarti and Goritz were the soloists. The honors were won by Madame de Pasquali, who sang in brilliant style "Il Bacio," by Arditi, and Madame von Niessen-Stone, who sang in good

English an aria from "Samson and Delilah." Madame de Pasquali also sang with Signor Quarti in a duet from "Lucia." Wagnerian numbers were contributed by Madame Kaschowska and Herr Goritz. Mr. Anthes sang a group of songs by Schubert, Schumann and Brahms. Signor Spretino conducted the orchestra.

#### Press Opinions About Bonci in Concert.

Bonci, as the "star" of the Metropolitan Quartet on the recent concert tour, received many criticisms from critics who regarded his singing as nothing less than marvelous. A few excerpts are here reproduced:

Of Signor Bonci's singing it is difficult for one who enthuses over local artistry to speak with proper moderation. Anything more perfect in attack than the opening phrase of the "Boheme" number, it has not been the writer's lot to hear. Moreover, tone with him is absolutely a manageable quantity, even to the utmost effect his musical taste may demand. No instrumental tone was ever more mobile in dynamic power than is the voice of this wonderful singer. Indeed his phrasing and nuance are instrumental in character and the hearer is made to realize the voice as the most sensitive of music-making mechanisms.—Rochester Post-Express, February 15, 1909.

After all, the raison d'être of the concert last night was the opportunity to hear the star tenor, Bonci, who has seldom sung in this country except in opera. A few notes sufficed to show his quality, and through the evening the charm of his singing grew. It is many a year since such a tenor has been heard in Springfield. There is nothing sensational in his singing—no special moment at which he stands revealed as a supreme singer. With plenty of emotional expression, he does not tear a passion to tatters, and his singing is prevailingly suave, rich and lovely. He is a tenor, but he is first of all an artist, and his singing is as beautiful in its perfect controllable quality and its flawless observance of proportion as in the sensuous beauty of the separate tones and the admirable command of technic. He not only sings well, but he sings as though he could not do otherwise. There are other fine tenors; there is but one Bonci.—Springfield (Mass.) Daily Republican, March 9, 1909.

Of course the audience was on tiptoe of expectation for the star of the evening, Bonci, the tenor, and when he appeared he received a magnificent welcome. There is no mistaking the voice; it is no baritone raised up to the tenor pitch, but it is absolutely and purely a natural tenor, sweet and clear, vibrant and sufficiently strong, but never strained. The tone quality is as fine always as is the ease with which the voice is controlled. It is hardly necessary to say that applause that came almost before the singer could round out his final note of the aria made an extra number imperative.—Hartford Daily Courant, March 11, 1909.

Bonci was in excellent voice and superexcellent humor. He sang like the artist that he is, and when the audience called for more he responded, always with a smile. When Bonci sings it is with a tenor that is heard once in a generation or more. And with his wonderful gift he has consummate art of phrasing and appeal. He essayed singing in English for the first time, giving Clay's "I'll Sing Thee Songs of Araby," to the utter satisfaction of his audience.—Detroit Free Press, February 20, 1909.

Sign. Bonci's voice is one of great sweetness, strong in volume, limpid and nearly impeccable in tone. In phrasing and tonal coloring his work is delightfully expressive and his skill in shading a long sustained note shows a remarkable command of lung power. And his right good-natured manner on the stage made his fine singing additionally enjoyable.—Boston Globe, February 10, 1909.

Signor Bonci was, naturally, the "hero" of the evening. His voice is the purest possible tenor, of most engaging quality, and of sufficient robustness on occasion. He is a master of the art of vocalism, he sings with expression and enthusiasm, and his jolly personality is most engaging. The audience liked him as soon as he stepped upon the stage, and it was aroused to a frenzy of delight by his singing of "Una furtiva lagrima," from "L'Elisir d'Amore," and "Che gelida manina," from Puccini's "La Boheme."—Rochester Democrat and Chronicle, February 14, 1909.

Bonci ranks as the most artistic operatic singer in all the world and those who heard him last night experienced a rare treat which is seldom vouchsafed Syracusans to enjoy in their own city.—Syracuse Herald, February 16, 1909.

#### Sammarco Engaged for Concerts in England.

Mario Sammarco will open the Liverpool concert season this autumn, singing there October 26. October 23 he will sing in Albert Hall, London. These engagements are the result of the great success which Signor Sammarco achieved in those two cities last autumn.



## JOLANDA MERO'S PIANISTIC TRIUMPHS.

The subject of the frontispiece of THE MUSICAL COURIER of this issue is a young woman who has made remarkable successes in Continental Europe, and recently in London, as a pianist of the highest type. The mere dry facts of her early life would be of no interest, except that it is known, through Dr. Paul Ertel's "Künstlerbiographien," that she was a very precocious child, but a very earnest student at the same time. He says:

"Hungary is par excellence the land of violinists. Since the days of the great master, Liszt, it has comparatively seldom produced pianists of any distinction, and it is especially rare to find a Hungarian lady pianist sufficiently advanced in her art to acquire the diploma of a master."

"Last winter, however, a young Hungarian pianist, named Jolanda Mero, created quite a sensation, firstly by her technic, which is really that of a great virtuoso, and still further by the intellectuality of her interpretations. Whatever she played was rendered with a crystalline clearness of style and phrasing, proving that this young artist—still in her teens, and wearing her black hair in a plait—has a strong and definite comprehension of what she has to say, and of how she means to say it through the medium of that so frequently sorely-mishandled instrument, the piano."

"This extraordinary ripeness of conception, united to a technic which may, without exaggeration, be styled flawless, came as an agreeable surprise to the critics on this occasion. The great qualities of Fräulein Mero's playing and her strong—perhaps too strong—gift of temperament rapidly influence the critical audience in her favor and constitute a combination of such varied and powerful attraction as is calculated to permanently rivet the attention of the general public upon this particular star of the musical world."

"Fräulein Mero played again several times, meeting with the same success at each appearance."

"In view of all this it is easy to understand that the papers, almost without exception, prophesy a brilliant future for the possessor of this admirable talent."

"Jolanda Mero was born in Budapest in 1887, and comes of good family. As is usual in such cases, her special gift for music showed itself very early. The little girl received her first tuition at the age of five from her own father. A year later she was admitted to the Conservatoire, although, according to the regulations, she was much too young to enter. Frau Auguste Rennebaum, herself a pupil of Lina Ramann, and later of Liszt, then became her teacher. The admirable and scholarly method of this instructress, who is esteemed a great authority in her profession, very soon brought the talent of her pupil to maturity, and ere long Jolanda Mero played repeatedly in public, winning laurels on every occasion."

"At the age of fourteen she gained a scholarship and a diploma. This was followed by a first concert tour abroad. At the close of a Philharmonic concert, at Dresden, this 'child of the Pusztas' was hailed with such acclamation that her further success at all ensuing appearances was assured."

"Fräulein Mero has since visited Berlin, Leipsic, Magdeburg, Baden-Baden, and Schwerin—playing, in the last two places, at the Grand Ducal Court—and has already established for herself a very high reputation."

A number of very significant criticisms appeared regarding this young pianist when she played in London last season, and these criticisms and her performance there interested the Steinway house to such a degree that an arrangement was perfected to bring her over here next season as one of the attractions. It is said of her playing that it is exceedingly temperamental, but at the same time tempered, if we may use this phrase, with the use of a judicious musical discretion, so that her performances at once are an attraction to the intellect and an attraction to the feelings. For instance, the Daily Telegraph, of November 7, says:

Beyond question, there is nothing colorless or half-hearted in her playing, and her versatility, her sense of style, and the understanding she brings to the works of her choice were no less apparent than her highly-polished and impeccable technic. Yesterday she began with the classics, and gave her audience both Bach pure and undiluted and Bach in an "arrangement"—turning in the former instance to the pages of the immortal "48," and imparting both dignity and feeling to her treatment of the prelude in B flat minor. A gigue of Handel, which followed, was given with delightful crispness and clearness, and if here, as in a Mendelssohn capriccio, the pianist was inclined to hurry the pace, there was no denying the unerring agility of her finger work. Miss Mero found room in the program for a sonata in D by Andor Saxlehner, a composer whose name is quite unfamiliar. The work by which he was represented is to no small extent rhapsodical in manner and somewhat lacking in contrast. It was played with considerable spirit and skill, but can hardly be said to have made any particular impression. A fine performance was that given later of Brahms' scherzo in E flat minor, and the recital giver was hardly less admirable in her Chopin readings, the study in F (op. 25, No. 3) and the C minor nocturne—substituted for the one set down in the program—serving to display some of her best and most individual qualities."

The London Ladies' Field, of November 14, makes this statement:

Rarely, if ever, does one hear such delicacy of touch accompanied by such power. She held a large audience of musical critics spell-

bound, listening for every note. One felt that the audience held their breaths. The program opened with variations on a theme by E. G. Dohnányi, followed by three studies of Chopin. In these she showed her extraordinary power of bass. But her playing of Schumann's "Abends," "Fabel," "In der Nacht" and "Eude Vom Lied" was delightful. The delicacy of touch with the great power of the bass was something to be long remembered. Equally charming was "Liebestraum" and "Rhapsodie" (Liszt). One was not surprised to learn that Jolanda Mero commenced to play at five years of age; such execution must have been the study of a life. One critic was overheard to say, "One could not say too much for her," and there can be little doubt that others could fully endorse this opinion.

The Manchester Dispatch, of October 31, prints the following article from London:

A remarkable young pianist, Jolanda Mero, a Hungarian artist, made a very brilliant debut at Steinway Hall this afternoon, and, judging by the way her marvelous playing was received, it will probably not be long before she is acclaimed as a "star." Her technic is of the utmost brilliancy, and the virility of her playing and the massive tone she produces from the piano would be worthy of the greatest male pianists of the day. Moreover, her interpretation of the Chopin and Schumann pieces in her program today were full of genuine poetic feeling.

The London World, of November 3, 1908, makes this reference to the gifted artist:

It is some little time since there has been a more interesting debut than that of the brilliant young Hungarian pianist, Jolanda Mero, whose playing last Friday afternoon at Steinway Hall made a deep impression. Report had spoken highly of her, and, for once in a way, was justified. Mlle. Mero's gifts are many; she has a superb and perfectly finished technic, a wonderful range of tone and a keen sense of poetic beauty in her interpretations. Her playing has a warm glow and a splendid virility, and her tone at times is remarkable for its massive volume. The magnificent way in which she played the Liszt second rhapsody made one forget how hackneyed it is; in a group of Schumann pieces the young pianist exhibited yet another phase of her art, an exquisite delicacy of tone and nuance, and in some Chopin pieces she was equally admirable.

The Globe, of Saturday, November 7, makes the following interesting remarks on Mlle. Mero:

She has a brilliant execution, she has a power that is often positively virile, she has a fine command over every nuance of tone color and she has great musical ability. The overture to one of Bach's church cantatas and the prelude in B flat minor, from the immortal forty-eight, were played not only with great breadth and dignity, but also with true feeling. Both in Brahms' scherzo in E flat minor and Chopin's nocturne in C minor her emotions were a little too untrammelled, and as an outcome, doubtless, of this, she hurried certain passages unduly. Nevertheless, her readings were sympathetic and exceedingly interesting. Chopin's study in F and Mendelssohn's capriccio in F sharp minor were delightfully played, while the performance of Andor Saxlehner's new sonata in D proved a triumph rather for the pianist than for the composer, for the music is unoriginal stuff that did not deserve to have so much skill wasted upon it.

There is no doubt that this artist will interest the music loving people of this country, because there are elements of vitality and of temperament in her, and they are regarded as essential to a musical success in America. She will probably appear in Paris during the coming months, where engagements have already been closed for her.

In this country she will be managed by the Wolfsohn Bureau.

## MUSICAL ACTIVITY IN HANNIBAL.

HANNIBAL, Mo., March 20, 1909.

Rehearsals of the Apollo Club and the Ladies' Morning Choral Club are being held regularly and both clubs will soon give the public the benefit of their work in two concerts.

The Pierian Club, of Palmyra, has in preparation an operetta and is rehearsing faithfully twice a week. The Pierian Club is an organization of ladies, which has for its object the improvement of the city, and the proceeds of its entertainments are always spent for the public good.

Several Hannibal musicians went to St. Louis to hear Paderewski in the Coliseum. This is an immense building for an entertainment of this kind, and in the piano solos not every note was plainly heard. The Coliseum can be used for any musical affair if desired, but music in a big hall and music in a small hall are almost two different arts. Some day artists will realize that for the sake of their own art they must necessarily limit the size of the auditorium in which they play.

The pupils of the Central Public School are working hard to place a grand piano in their chapel. There has been nothing but an old square at the school for years, and the determined efforts of those interested are certain to result in the coveted new grand. The children gave an "Irish Cantata," March 17, and netted a nice sum, which will go into the piano fund.

The Presbyterian Church Choir is preparing for a concert to be held later in the season.

The choir of the Episcopal Church is making plans for a very fine Easter service. The choir consists of a double quartet.

MARY BARTON SHASTID.

Cleofonte Campanini will, in all probability, lead opera at the San Carlo, in Naples, next winter.

## CONCERTS PAST AND FUTURE IN COLUMBUS.

COLUMBUS, Ohio, March 20, 1909.

The Metropolitan Opera Quartet, composed of Mesdames Kappold and Flahaut, Messrs. Bonci and Witherspoon, gave a notable concert Wednesday evening in Memorial Hall. It was pronounced one of the most artistic programs ever furnished to Columbus concertgoers, and was rapturously received. The artistic balance of the whole was favorably commented upon—the accompanist, Pietro Florida, coming into the appreciation on equal terms with the other artists.

A June musical festival is now being arranged, which will include the Columbus Oratorio Society, Theodore Thomas Orchestra, Steindel Trio, and a vocal quartet. Columbus people seem to be music mad—yet their madness is wonderfully sane in its choice of artists. There is tremendous satisfaction in knowing that the best of everything musical is desired here.

Oley Speaks' morning musicale at Hotel Hartman Monday, March 29, at 11 o'clock is interesting to a lot of people. Selden Pratt, pianist, will divide the honors with Mr. Speaks in the first half of the program, Mr. Pratt's numbers to be exclusively by Chopin. The "Persian Garden" (Lehmann) will be given in the second half of the program by Edith Sage MacDonald, soprano; Alice Speaks, contralto; Charles Dutcher, tenor, and Mr. Speaks, bass.

Tuesday afternoon, March 23, brings the last (but one) members' concert of the Women's Music Club. The program is in charge of Grace Hamilton Morrey, the members who perform being Millicent Brennan, Emma Bugh Bowman, Mrs. Martin A. Gemuender, Ann E. Hughes, Jessie E. Crane, Ethel Keating, Emma Ebeling, Elinor Schmidt, Emily Lyon McCallip, Ada Bulen Hidden, Marian Lord and Clara Michel.

The Women's Music Club held its annual business meeting Tuesday afternoon in the Columbus Public Library. The annual reports from officers showed the past year to be one of unprecedented success. The officers were unanimously re-elected for the year, this being the seventh time Mrs. Smith has held the office of president. The officers are Ella May Smith, president; Grace Hamilton Morrey, first vice president; Mary Eckhardt Born, second vice president; Alice Speaks, secretary; Emma Ebeling, treasurer. The executive board members are Emma Bugh Bowman, Mrs. Martin A. Gemuender, Mrs. Henry C. Lord, Hedwig Theobald, Lelia S. Timberman, Mrs. John F. Pletsch, Mrs. Nathan P. Marple, Mrs. Edward E. Fisher and Emily McCallip.

## Spalding a Great Mozart Player.

Albert Spalding's third in his series of Mendelssohn Hall recitals, given Monday afternoon of this week, revealed that artist as a great Mozart player. The program follows:

Sonata in G major.....	Brahms
Mr. Spalding and Mr. Oswald.	
Concerto in A major.....	Mozart
Mr. Spalding.	
Vampire.....	Oswald
Berceuse.....	Oswald
Scherzo.....	Oswald
Mr. Oswald.	
Russian Airs.....	Wieniawski
Adagio ma non tanto.....	Bach
Zigeunerweisen.....	Sarasate
Mr. Spalding.	

Musicianship of the highest order was disclosed in the Brahms sonata, but Spalding towered in the highest musical altitudes during his performance of the lovely Mozart concerto in A major. He has just the Mozart style, a perfect legato, purity of tone, tenderness and the charm that is only possible in youth. The performance of this concerto is one of the things that will be recalled when the curtain is rolled down upon the musical season of 1908-1909. The audience was most enthusiastic. At this time there is hardly time to go into the details of the remainder of the program.

Tuesday evening, March 30, Spalding will close his series and this will be the program:

Kreutzer Sonata (By request).....	Beethoven
Mr. Spalding and Mr. Oswald.	
Adagio and fugue in G minor.....	Bach
Mr. Spalding.	
Romance.....	Schumann
Schnell und Beweglich.....	Mendelssohn
Mr. Oswald.	
Romance in G.....	Beethoven
Capriccio.....	Berlioz
The Bee.....	Schubert
Polonaise.....	Wieniawski
Mr. Spalding.	

Felix Mottl will be invited to conduct some of the German performances at the season of Wagner operas to be given at the New Royal Opera House, in Berlin, during the summer. He will first be heard in "Die Meistersinger." Later he will conduct "Tristan and Isolde."



New York, March 22, 1909.

The American Academy of Dramatic Arts graduated twenty-seven young actors at its twenty-fifth annual commencement, Empire Theater, March 16. President Franklin H. Sargent was felicitated both publicly and privately on a record of twenty-five years' work, a long time for anything to endure in this city, as Rev. Percy S. Grant rightly said. Augustus Thomas, the well known playwright, delivered a most happy and interesting address, Eugene W. Presby and William C. de Mille also. Affectionate reference was made to Bronson Howard, deceased, so long interested in the academy, and the tone of the entire affair was "clean actors and clean acting." Following the set speeches President Sargent delivered to the seventeen young women and ten young men their diplomas. Noticeable was the unusual tallness of the men. This is the list of graduates, representing many of the States of the Union: Emilie Callaway, Mary Carter, Mary L. Crouse, Jean Darrach, Roberta L. Droste, Jean Webster, Donez Halstead, Florence Hart, Laura Kasley, Lillian La France, Marta Oatman, Lovell Oldham, Frances Sayre, Gretchen Stiger, N. Leslie Wallace, Carol Warren, Beatrice Worth, Harry Blakelee, Anthony J. Burger, Alfred Cross, Raymond Hollis, Arthur P. Hyman, Felix Krembs, David Manning, Carle Robbins, Maurice Sloan, Marshall Stuart.

Gottfried H. Federlein, Fellow of the American Guild of Organists, organist of the Church of the Resurrection, Rev. Alfred D. Pell, rector, gave his third recital March 17, playing Rheinberger's pastoral sonata, Bach's prelude and fugue in D, with fleet fingers and feet, and Guilman's funeral march and seraphic chant as his principal numbers. He plays with taste, after careful preparation. Tonight he plays pieces by Guilman, Dubois, Rheinberger, Bach, two movements from Widor's fifth symphony and his own "Canzonetta."

J. Harry Wheeler's pupil, Charlotte Harris, has been engaged as soprano at the Madison Avenue Presbyterian Church, Dr. Coffin, pastor. Harry Fellows has been prominent some years as tenor and director in Buffalo churches. Julie de Marcellin, another artist pupil, will give a vocal recital April 15. Mabel W. Daniels, composer, author of "An American Girl in Munich," has been engaged as head of the vocal department of Bradford College. Her father, deceased, was president of the Handel and Haydn Society of Boston for ten years.

Florence Hinkle gave a vocal recital of fifteen numbers for the exclusive St. Ambrose Society, of Jackson, Mich., a fortnight ago, with very great success. Beginning with Gluck's "O del mio," there followed "Qual farfarlette," Handel; "C'est mon ami," attributed to Marie Antoinette; a group of German lieder, in which Grieg, Reger, Strauss, Wolf and Brahms were represented; some modern French songs, and five songs in English. Mrs. Bennett was at the piano. In May Miss Hinkle goes on tour with the Pittsburgh Festival Orchestra; Ada Campbell Hussey, contralto, also. The tour covers Virginia to the Gulf.

Paul Dufault has the following engagements for the immediate future: "The Crucifixion," March 28; concert, Von Ende, March 29; concert, "The Little Mothers," April 3; "The Children's Crusade," Montreal, Canada, April 13; song recital, Three Rivers, Canada, April 16; with other dates not definitely fixed. He has just returned from a very successful recital tour, covering Springfield, Mass.; Manchester, N. H.; Detroit, Mich., and elsewhere. Giving entire recital programs has recently become an important part of his work. He has also a fine class of vocal students, and May 1 begins his tenth year at the Church of the Puritans, Brooklyn.

Parson Price's pupils, Charles R. Hopkins, a Yale man, and Clarence R. Templeton, have made strides, the former as member of John Drew's company, the latter in concerts. The Commercial Appeal of Memphis says: "A splendid

bit of silent stage work was done by Charles R. Hopkins." A letter from him is full of gratitude for the improvement in his voice made under Mr. Price, for encouragement, and for giving him a sane point of view in dramatic-musical matters. Mr. Templeton jumped into the breach at a concert in Keyport, N. J., recently, coming up from the audience to sing "Dreams" and "Fidelity," and stopping with these only because he had nothing else at hand.

Amy Grant has been South on tour, winning success as usual. Reference in the Bar Harbor daily last summer mentions her emotional and significant interpretation of "Enoch Arden" and her fascinating style in Kipling's "Mandalay." She also assisted David Bispham at the Building of Arts, playing Frau Sopherel in "Adelaide."

Wenzel A. Raboch, who teaches piano, violin, voice and organ, is professor of music at Manhattan College, St. Gabriel's Academy, Pawling School, St. Aloysius Academy, choirmaster and conductor of St. Mary the Virgin, and organist of the West End Synagogue, these various activities keeping him extremely busy. Songs of his were sung not long ago at a concert by the Manuscript Society.

J. Ralph Stamy is a vocal pupil of Francis Stuart, and sings with splendid tone and feeling "The Lord Is My Light." He is solo bass of the Alexander Avenue Baptist Church, the Bronx, and of his work at a recent concert by a pupil of Carl M. Roeder THE MUSICAL COURIER had words of praise for him.

Mary Wagner Gilbert has a pupil, a little Italian lad five years of age, who played a Chopin waltz and mazurka at the Gotham Club affair, Waldorf-Astoria Hotel, last week.

Mabel Davis Rockwell, soprano, sang nine songs not long ago at a Carnegie Hall musicale, Alice Lawrence, pianist, and David Talmage, violinist, participating also. Five songs were sung in German, the others in English, and her fine voice and delivery excited admiration.

Louis Arthur Russell's pupils, Mrs. Clifford Marshall, soprano of St. Andrew's Church, Orange, and Alice van Nalts, contralto of Summit Presbyterian Church, have each recently given song recitals, singing standard songs by modern and classic composers.

Guy Maingy, a talented young English baritone and composer, will give a private Lenten recital of Old Italian and French songs at the studios of Marie Cross-Newhaus, 434 Fifth avenue, March 27, at 3 p. m. He was a boy soprano in London, introduced by King Edward's sister, Princess Christian; then his voice changed to a high baritone, and for some time he has been studying with Madame Newhaus. A six weeks' concert tour through the Middle West was successful. He has in press several new songs.

J. Christopher Marks, organist and choirmaster of the Church of the Heavenly Rest, Fifth avenue and Forty-fifth street, announces a performance of Maunder's "Olivet to Calvary," Sunday evening, March 28. His own "Victory Divine" will be sung Easter Day at 4 p. m.

Charles Abercrombie's vocal pupils united in a recital at his studio March 18, sixteen numbers making up the program. March 25, at the Pouch Mansion, Brooklyn, he will give a recital, assisted by pupils and instrumental soloists.

A reception to Madame Lamperti was given at Duryea Hall March 21 by Ida Louise Tebbetts and Emma W. Hodgkinson, the latter vice chairman of the vocal department of the Women's Philharmonic Society. Many members of the society and friends attended.

Dr. Gerrit Smith and others are to be associated in a concert at the Century Club, Madison avenue, Wednesday evening, April 14, on which occasion many of his leading compositions will be sung and played.

The next private concert of the Manuscript Society is set for Friday evening, April 30, at the National Arts Club, Gramercy Park. Resident and out of town composers will be represented on the program.

Florence Turner-Maley, the soprano, gave a recital at her home studio in the Saxonia, 601 West 136th street, Tuesday evening, March 9, in honor of Mrs. Thomas A. Gaunt, of England, who is herself a singer. Among the thirty guests were several who studied in Paris with Bouhy when Mrs. Maley was his pupil some years ago. March 11 Mrs. Maley sang at a studio musicale in Car-

negie Hall; March 14 she sang at a benefit concert at the Montauk Theater, Brooklyn; March 21 at a private musicale in Philadelphia.

Dr. Lawrence Potter's piano pupils gave a recital at Broadway Presbyterian Church, Princeton, Ind., March 11. The players were Mary C. Weiborn, Bertha Taylor, Ethel Kister, Roswell Bixler, Pauline Charles and Edith Boyle.

Eleanor Shults' pupils played violin and piano pieces and some sang at Johnstown, N. Y., some time ago, Lillian Starkweather, accompanist.

Grace O. Gardner, the composer and teacher, has removed her residence-studio to 524 West end avenue, between Eighty-fifth and Eighty-sixth streets.

A recital of sacred songs and arias by pupils of Janet Bullock Williams at Carnegie Chamber Music Hall, Sunday afternoon, March 21, instructed and uplifted a fine audience. All the numbers were sung from memory, and in this respect and all others reflected much credit upon Miss Williams as a teacher. The order of the program follows: "Lift Thine Eyes," from "Elijah," Olive Smith, Ruth Smith and Maud Little; "Cast Thy Burden on the Lord," from "Elijah," Miss Harris, Mrs. Mann, Mr. Dorey and Mr. Jamieson; "Lord, God of Abraham," from "Elijah," C. F. Goodrich; "Come Unto Him," from "The Messiah," Mrs. Frank Hollinsworth; "Love Divine," from "The Crucifixion" (Stainer), Jeannette Wells and Milner Dorey; "Ave Maria" (Gounod), Florence Elise Vance, violin obligato played by Marion Hallam; "Inflammatus," from "Stabat Mater" (Rossini), solo sung by Bessie Harris; "Qual Adolante" (Marcello), the Misses Clark; "Hark, Hark, My Soul" (Chadwick), Mrs. Wyckoff, Miss Wells, Mrs. Adams, Mr. Burke, Mr. Jamieson, Mr. Goodrich, Douglas Jamieson, with Mrs. Horace Mann singing the solo; "I Will Sing Unto the Lord," from "Judith" (Parry), Mildred Clark; "The Lord Is Risen" (Sullivan), Mrs. William Brigham; "I Waited for the Lord" (Mendelssohn), Mrs. John Wyckoff and Mrs. Charles Adams; "Rejoice Greatly," from "The Messiah," Dorothy Clark; "The Soft Southern Breeze," from "Rebecca" (Barnby), Louis La Tourrette Burke; "I Know That My Redeemer Liveth," from "The Messiah," Jeannette Millen Wells; "Lovely Appear," from "The Redemption," solo sung by Mrs. Francis Mastin. Miss Williams played the piano accompaniments.

Mr. and Mrs. Henry Holden Huss gave the last in a series of musicales Wednesday afternoon, March 17, at their Carnegie Hall studios. Four of Mr. Huss' advanced piano pupils—Marion Coursen, Florence Crawford, Eleonore Payez and Edwin Stedela—were assisted by Babetta Huss, contralto; Eva May Campbell, soprano, and Franklin Riker, tenor. Mr. Stedela opened the program with Schumann's "Noveltte" in E major, played with spirit and brilliancy. Miss Coursen's numbers were the same composer's "Romanza," which she gave with fine feeling, following it with MacDowell's "Shadow Dance." Miss Payez made much of Schütt's "Valse à la Bien Aimée," the various moods of which she portrayed with musical insight. Miss Crawford brought the program to a close with Liszt's "Rhapsodic" No. 6, playing it with striking virtuosity, and building up a splendid climax in the octave finale. Miss Huss sang three Schumann songs, revealing a depth of feeling and intensity which must be born, not made. Miss Campbell, just returned from new concert successes, showed in her numbers a marked gain of poise and breadth of interpretation. Mr. Riker revealed a mellow tenor voice and musical insight, and in Mr. Huss' beautiful "Ballade of the Song of the Sirens" he rose to a splendid climax. The effect of his singing was enhanced by Mrs. Riker's fine accompaniments.

The Saturday afternoon musicales at the studio of Anna E. Ziegler continue to be a source of interest and benefit to the pupils. The timid ones are overcoming their nervousness in appearing before an audience, and all show improvement in tone and style. The pupils criticise one another, but in so kindly a spirit that no offense is given, and encouragement and incentive are received. The program last Saturday included "The Loreley" of Liszt and "Cloud Shadows," by William G. Hammond, sung by Elsie Ray Eddy, soprano; "Nel cor piu senta" (Paisello), "Quella famma che in accende" (Marcello) and "Thy Beaming Eyes," by MacDowell, sung by Ida Cohn, mezzo-soprano, and three songs by Luigi Vecchio, tenor—"Donna vorrei morir," Tosti; "Occhi di Fata," Denza, and "At Parting," by Peterson.

Edna Griebel and Beatrice E. Scheib, two young pupils of Virgil Gordon, played Thursday evening, March 18, the second of a series of piano recitals which are being given during March. These youthful players have been pupils of Mr. Gordon only two years, but have made such re-



markable progress that they were able to play a difficult program with astounding mastery and ease. Miss Griebel played the Beethoven "Sonata Pathétique"; "Whims," by Schumann; "The Butterfly," by Grieg; "Liebeswalzer," by Moszkowski; "Sunday Morning on Lake Geneva," by Bendel; "Rondo Capriccioso," Mendelssohn. Miss Scheib played "Song Without Words," by Blazewicz; "Toccata," by Paradies; "Tarantelle," by Pieczka; "Spinning Wheel," by Godard; "Melodie," by Moszkowski; "Hunting Song," by Mendelssohn; nocturne, by Favarger, and "Florence Waltzes," by Liebling.

#### Marguerite de Forest Anderson's Concert.

Men flutists will have to look to their laurels. There is a young woman in the field, and henceforth she will be a power with whom the musical nations must reckon. Marguerite de Forest Anderson, member of an old and aristocratic family, is the young flutist who gave a concert in Mendelssohn Hall Thursday night of last week. She was greeted by a fashionable audience and her assisting artists included the great organist, Clarence Eddy; Percy Hemus, baritone; Rea Eaton, soprano; Irwin E. Hassell and Ludmila Vojacek, pianists. The program was decidedly novel and musically of greatest interest. Miss Anderson appeared in a triple capacity, as flute virtuosa, composer and piano accompanist for one of her songs. She is a very gifted young artist. Her flute playing is worthy of the highest critical attention, and in all things her art has fulfilled the prediction made by one of her masters, the late Eugene Weiner, who prophesied that Miss Anderson would become "the greatest woman flute player." The program for the night follows:

- Sonata for flute and piano, Undine (Water Nymph)....Carl Reinecke  
Miss de Forest Anderson and Mr. Hassell.
- Songs—  
O Memory.....M. de Forest Anderson  
The Pirate Once Said.....M. de Forest Anderson  
Mr. Hemus.
- Flute solos—  
Canon.....Coedes-Mongin  
Prayer.....Donjan  
(With accompaniment of organ.)  
Le Papillon.....Köhler  
Miss de Forest Anderson.  
Organ, Mr. Eddy; piano, Mr. Hassell.
- Piano solo, Tarantelle.....Liszt  
Mr. Hassell.
- Flute solo, Romance.....Saint-Saëns  
Miss de Forest Anderson and Mr. Eddy.
- Songs—  
Zephyr's Caress.....M. de Forest Anderson  
The Flutes of Spring (With flute obligato),  
M. de Forest Anderson  
Miss Eaton; piano, Miss Vojacek.
- Sonata (A minor), For flute and piano.....Handel  
Miss de Forest Anderson and Mr. Hassell.

The night was filled with musical richness. All of the works played by Miss Anderson, either in conjunction with the organ or the piano, are compositions of noble calibre. The Reinecke sonata is a gem, and the Saint-Saëns "Romance" proved a series of charming tone pictures. The group of shorter pieces and the splendid Handel sonata at the close left an impression that the listeners had heard something quite out of the ordinary. Miss Anderson's tone is large, limpid and pure. Its power is marvelous, and with the wonderful strength the player combines a lovely quality that seems extraordinary considering that the tone is so big.

Mr. Eddy's beautiful accompaniments in the "Prayer" by Donjan, and the Saint-Saëns number, were appreciated. This master of the organ is a host in himself, and he is one of those rare artists who is always at his best. The organ in ensemble with the flute ennobles the performances.

Miss Anderson's songs are remarkable, and reveal another side to this gifted young woman's musical bent. "The Flutes of Spring" and "Memory" would probably receive the largest number of votes in a competition. Mr. Hemus, who has improved in his artistic delivery, sang his songs with convincing sincerity and nobility of tone. Miss Eaton disclosed a voice of unusual sweetness and flexibility, and she was particularly effective in the last song, in which Miss Anderson played flute obligato. Miss Anderson played the piano accompaniment for "Zephyr's Caress." Miss Vojacek played for the other song, "The Flutes of Spring." Mr. Hassell's assistance was of real musical importance and that clever player's piano solo received an encore, as it deserved.

Miss Anderson, it is reported, may be heard at some of the orchestral concerts in New York. There are a number of delightful works for flute and orchestra that this public would gladly hear. After the concert last Thursday night, Miss Anderson was overwhelmed with congratulations. She received also some handsome floral tributes.

It is reported that Mary Garden will wed Prince Mavrocordato, a Russian, within the year.

#### Mehan Pupils' Success.

Mrs. J. Maurice Macfarlane, of Detroit, and Mary Jordan Fitzgibbon, formerly of Scranton, have sung recently in Rochester and Scranton, respectively. What was thought of the singing of these Mehan pupils may be seen by a glance at the following press excerpts:

Mrs. Macfarlane possesses three elements which assure her success: a fine art, charming personality and a fine stage presence. She brought to the rendition of each song the qualities demonstrating her to be a mistress of her art.—*Danville News*.

Mrs. Macfarlane gave two of the most difficult numbers for the voice which have been sung this season, by Handel and Reinecke. Many world-famed artists have failed in tone production in attempting the difficult intervals the song demands, but Mrs. Macfarlane took them all with ease, and the flexibility of her voice was shown to advantage in this selection. \* \* \* She imbues each number with the true thought of the composer, which, united with a rich and sympathetic voice, makes her a most satisfactory soloist.—*Rochester Times*.

Madam Fitzgibbon has a contralto voice of much variety in quality, now of a deep, dramatic force, again plaint, tender and limpid. She sings, too, with artistic intelligence, taking frequent and broad liberties, yet never overreaching or straining an effect.—*Scranton Daily*.

The bright particular star was Madam Fitzgibbon, who, until a year ago, resided here. \* \* \* Her beautiful, rich voice, as well as her charming personality, attracted the attention of the ever-watchful metropolitan musicians, and she received a flattering offer to sing in a wealthy Brooklyn church. She has ingratiated herself to musical New York and has become a favorite concert and church singer. This metropolitan association has broadened her art, and she sings with more finish, confidence and authority, and displays true poetical insight, combined with a perfect knowledge of vocalism. This was most manifest in her principal aria, "My Heart at Thy Sweet Voice," a performance far superior to any we have heard in many a day. All the other songs were sung with beautiful effect, but this one stood out as a bright, shining and lustrous diamond.—*Scranton Exchange*.

#### Rudolf Mayer's Historic Home.

"Warren's Cottage," Chequer's Park, Bucks, now is occupied by Rudolf Mayer, son of Daniel Mayer, of London.



RUDOLF MAYER'S COTTAGE.

This cottage is about 150 years old, and is situated on the Chequer's Court Estate, which is an estate of 7,000 acres and is preserved. The estate, situated in the county of Buckingham and comprising one of the finest portions of the Chiltern Hills, is preserved for game and hunting, and this cottage was, previous to Mr. Mayer's possession, a gamekeeper's cottage, one of seven on the estate. It is located in a beautiful valley, with high hills all around. To show how wild the district is, fifty yards up one of the hills near the cottage there is a fox's and badger's warren of sixty animals. The mansion on the estate is called "Chequer's Court," and from there Oliver Cromwell's daughter was married; also Queen Elizabeth, of England, stayed there for some time. Within five minutes walk of Mr. Mayer's cottage is one of the original Roman encampments which was built when the Romans first came to England. One encampment is on the Chiltern Hills and one at Wallingford, near the River Thames. The whole of this part of the country was also the scene of the civil wars in Cromwell's time. The parish is called Great Kimble, and in Great Kimble Church John Hampden refused ship money. The present rector of that church, Hobart Hampden, is one of the direct descendants of that celebrated John Hampden.

Jean Perrier, who made his American debut at the Manhattan in "Pelleas and Melisande," will return there next season.

#### THIRD FLONZALEY QUARTET CONCERT.

The Flonzaley Quartet, which has so firmly established itself in the musical firmament of this country as to preclude any doubts as to its future success here, appeared at Mendelssohn Hall, Tuesday evening, March 16, before a large and discriminating audience. This concert marked the third and last subscription event of the Flonzaleys in New York this season, and it is a pleasure to chronicle the fact that the series has been most successful as an educational treat for the lovers of the best form of chamber music. Messrs. Betti, Pochon, Ara and d'Archangeau elected to be heard in the following program:

- Quartet in A major, op. 33, No. 6.....Boccherini  
Quartet in D major.....Hugo Wolf  
Quartet in A flat major.....Dvorak

From the opening measure of the Boccherini quartet to the closing strains of Dvorak's beautiful A flat major quartet, the work of the Flonzaleys was almost beyond the pale of criticism. The devotional readings are a feature which engrosses the attention of the audiences, and makes it apparent that the Flonzaley Quartet is more than an organization for the mere presenting of chamber music. The members interpret as well as play the music, there being no suggestion at all of mechanical delivery. In this connection it would be well to repeat what THE MUSICAL COURIER has already stated concerning the former concerts of the Flonzaleys, and that is, in these performers New York has found what it has been yearning for during these many years. Each member of the Flonzaley Quartet is a finished artist, and appears with no other organization. Individual attention is given to the art of quartet expression, which accounts for the extreme polish of the ensemble. The exquisite violin tone of Mr. Betti has struck true to the artistic mark in New York, and the same might be said of the opulent cello tone of Mr. d'Archangeau. In fact, as this paper announced once before, the cello performances of the latter gentleman are to be classed with the finest ever heard in this country, especially in string quartet work. The viola of Mr. Ara is a most plaintive instrument, which seems to sob and laugh by turn under the magic digital touch of this performer. Mr. Pochon's second violin is also a delight, so that the combination, as a whole, is the personification of satisfaction.

Boccherini's quartet in A major, the opening number, was given with beautiful interpretation and performance. In fact, every movement of each quartet was played in a flawless manner, and when this statement is made it naturally conveys the story of how the whole program was rendered. The "Minuetto" movement was a veritable joy. The tempo was never exaggerated in the least, but always confined to the dignified bounds of minuet rhythm and form.

The quartet in D minor by Hugo Wolf was the piece de resistance of the evening, and if any one went to Mendelssohn Hall that evening to hear a masterly presentation of this colossal work, he or she did not leave the cozy Fortieth street auditorium disappointed. The first movement, "Grave-Leidenschaftlich bewegt," was immensely impressive, and the gravity of the whole scheme underlying this movement was treated in a manner befitting a great quartet combination like the Flonzaley. The second movement, "Langsam"; the third movement, "Rêsolut," and the fourth movement, "Sehr Lebhaft," were each in turn impressively rendered, the tone quality throughout being the essence of refinement and loveliness. At the conclusion of the Wolf quartet the audience burst into joyous applause, and the members of the Flonzaley Quartet were obliged to reappear several times upon the platform to bow their acknowledgments before the delighted listeners could be prevailed upon to cease expressing their enthusiasm.

The Dvorak quartet in A flat major, which closed the program, was splendidly given, and the audience filed out of Mendelssohn Hall feeling that it had partaken of a musical feast of a solid and unusual character. The future American seasons of the Flonzaley Quartet will be looked forward to with pleasure, and it is not at all surprising to see the audiences growing at every concert, because a legitimate entertainment such as these musicians provide cannot help but win recognition and laurels which must accrue to any artistic enterprise which is founded on merit. This string quartet is sure to increase its engagements each season it elects to come over to America to give us the happy opportunity of enjoying its superb performances.

#### Nudity in Art.

"Poor chap! Everything he earns goes on his wife's back."

"Well, if you had seen her at the opera you wouldn't think he earned much."—*Brooklyn Life*.

#### Berlin-London-New York.

[By Cable.]

LONDON, March 22, 1909.

Cablegram just received here from Berlin states that Ingo Simon and Mme. Cleaver-Simon had an extraordinary success at their concert in German capital. KING.

**Emma Gleason, a Sulli Pupil to Sing in Rome.**

Emma Gleason, a young and talented pupil of Giorgio Sulli, of New York and New Haven, has been engaged by Signor de Macchi to sing at the Teatro Nazionale, in Rome, during the month of June. Miss Gleason will sing leading coloratura parts. She may be heard on the night



EMMA GLEASON.

of her debut as Amina in "La Sonnambula," or as the Lady Henrietta in "Martha." After hearing Miss Gleason, Manager de Macchi lost no time in engaging her. He was enthusiastic about her voice and method. Miss Gleason is a daughter of Mr. and Mrs. Frank D. Gleason, of New Haven, Conn.

Miss Gleason will remain abroad until next October, when she will return to this country to fill engagements. It is expected that she will sing in New York. In the meantime, a large circle of friends will await eagerly to hear about her debut in Rome during the month of roses.

**ST. PAUL MUSIC.**

ST. PAUL, March 20, 1909.

The symphony season had a brilliant ending Tuesday night. The house was nearly sold out, and that is saying much when it is considered that there are 3,600 seats in the Auditorium. Paderewski was the soloist and played the "Emperor" concerto as his principal number. The orchestra played two novelties, the Mozart G minor symphony and the third serenade for string orchestra by Robert Fuchs. The entire program follows:

Symphony in G minor.....Mozart  
Concerto in E flat major.....Beethoven  
Serenade in E minor for strings.....Robert Fuchs  
Nocturne, B major, op. 62.....Chopin  
Etude, No. 9, op. 25.....Chopin  
Mazurka, A flat, op. 59.....Chopin  
Valse, C sharp minor, op. 64.....Chopin  
Hungarian rhapsody, No. 12.....Liszt  
Prelude to Part 3, Cricket on the Hearth.....Goldmark

Few people have heard Mr. Paderewski when he played better than on this occasion. Perhaps he was inspired for the occasion. At all events he put a depth of feeling, grandeur and impressiveness into the concerto which only the masters know how to put there. This concerto, which is played by nearly every pianist who makes any pretensions of playing, took on a new spirit under the magic touch of this player and held the audience almost spellbound. It was, as Mr. Rothwell said, rhythmically the most beautiful thing he had ever heard. The audience was not to be satisfied with this concerto alone, but demanded an encore, and Mr. Paderewski played the Schumann "Nachtstück" in a manner so impressive that for half a minute after he finished not a sound was heard, and then there was applause in plenty. After the second group of solos he was obliged to play two encores, his own "Minuet" and the Mendelssohn "Hunting Song." The orchestra fairly outdid itself in this concert. The symphony, of course, was the principal point of interest, and it held the attention of the audience to the very finish. These Mozart and Haydn symphonies make greater demands on the abilities of the musicians than most modern works. Perhaps it is because they are so well known; perhaps it is because if not played with almost perfection they sound so tame and thin. Anyway, they have to be pretty well done to hold a critical audience, and Mr. Rothwell did this symphony in a manner beyond criticism. The prettiest thing on the program, however, was the string serenade. In fact, it was about the prettiest thing played by the orchestra this season. The only thing that can compare with it for real beauty is the Glazounow suite, and that is for full orchestra. It is to be hoped that we will hear some more of these serenades next season.

While the regular season closed Tuesday night, an extra concert was given Thursday night, the soloist being Mrs. Rothwell. The program was as follows:

March from Tannhäuser.....Wagner  
Aria from Aida.....Verdi  
Pas d'Action, From Scene de Ballet.....Glazounow  
Mazurka, From Scene de Ballet.....Glazounow  
Die Liebe hat Gelogen.....Schubert  
Wo Seid ihr Gedanken.....Brahms  
Ecstasy.....Rummel  
Andante from Fifth Symphony.....Beethoven  
Elsa's Dream, From Lohengrin.....Wagner  
Sigurd Jorsalfar.....Grieg

Mrs. Rothwell is tremendously popular with the concert goers here, and never was her popularity better demonstrated than at this concert. After her first number she was fairly deluged with applause, and while making her acknowledgments was showered with red, red roses. After her second group of songs, sung with piano accompaniment, she was recalled again and again, also deluged again with

roses, and after repeated applause at last consented to sing an encore. Even then they did not want to let her go, for they seemed to realize that after this concert they would not have an opportunity of hearing her again for about seven months at least, and possibly longer than that. Conductor Rothwell came in for his share of applause also. He was vigorously recalled after each number by the orchestra. Nothing could so thoroughly demonstrate his popularity with the mass of concert goers as his reception at this event.

Janpolski was the soloist at the "pop" concert last Sunday. The program was as follows:

Turkish March.....Mozart  
Scherzo and finale, Fifth Symphony.....Beethoven  
Prologue from Pagliacci.....Leoncavallo  
Cossack's Song.....Russian Folk Song  
Vanka.....Russian Folk Song  
No More.....Henschel  
The Wind Speaks.....Grant Schaefer  
Introduction, Third Act, Lohengrin.....Wagner  
Aria from Eugene Onegin.....Tchaikowsky  
Bacchanal from Philemon and Baucis.....Gounod

Mr. Janpolski was in lovely voice and greatly pleased his audience. Seldom has any finer singing been heard in this city than that of Sunday afternoon. Janpolski has a voice that is so round and beautiful, so full of that resonant and vibrant power, that it catches and holds the audience from the beginning. He made a splendid impression in all his work, and especially with the simple folk songs, which he sang so passionately and yet with such restraint as to characterize him as a really great singer. It is hard to say which orchestral number on this program was most popular with the audience, but probably it was the one from "Lohengrin." There was much applause for all of them, but this one seemed to meet with the greatest response.

The last of the symphony studies was given last Saturday afternoon at the home of Mrs. C. E. Furnes. The symphony was the one in G minor by Mozart and the lecturer was Mrs. Briggs, president of the Schubert Club, who has lectured on all the symphonies performed by the orchestra this season. Mrs. Briggs' lectures are full of interest, for she is a musician of no mean attainments, and she has been doing a splendid work this winter in making the student members of the club acquainted with the works which they would hear in orchestral form later on. But best of all was her last lecture, and it is the hope of those who have heard her that she will continue them next year.

Mr. and Mrs. Rosario Bourdon leave for their home in Montreal next week. They will make a visit to Philadelphia this spring and to several Eastern cities where Mr. Bourdon is engaged for concerts. Mr. Bourdon is the first cellist of the orchestra and has twice appeared as soloist with great success.

Charles A. Fischer has resigned as director of the Mozart Club.

President Fairclough, of the Minnesota State Music Teachers' Association, is making plans for the next convention, to be held in Mankato the latter part of June. He contemplates having several lecture-recitals by some well known artist as the main feature of the convention.

Lina O'Brien, pianist; Walter Logan, violinist, and Alma Peterson, soprano, gave a recital at the home of Mrs. John Seabury Thursday afternoon. Miss Peterson sang songs by Strauss, La Forge, Schubert, Woodman, Fairfield and Logan. Mr. Logan played selections by Mendelssohn, Ries, D'Ambrosio, MacDowell and Gossec.

OSCAR HATCH HAWLEY.

**MUSIC IN KANSAS CITY.**

KANSAS CITY, MO., March 19, 1909.

An event of much interest which will take place here April 2 at the Willis Wood Theater, is the Philharmonic concert, comprising a program of the works of Julius Ossiier. Mr. Ossiier is a noted composer of Denmark, having come here from Copenhagen. It is an honor to have such a gifted man in the musical field here, as he has adopted Kansas City as his home.

Among the other new members in the musical field of Kansas City is Vera LaQuay, violinist. Miss LaQuay comes from Chicago, but has studied in Berlin with Theodore Spiering and Issay Barmas. During Arthur Hartmann's recent recital in this city she was afforded the opportunity of playing for him, and he took sufficient interest in her to give the local musician the exact interpretation of his arrangement of MacDowell's "To a Wild Rose."

Kansas City has fully demonstrated its true appreciation for the best musical world offers, at least those who have been to hear the artists who have appeared here this season so judge, according to the unusual en-

thusiasm expressed. At the recent Hartmann recital especially was this true, and the local management of Hallinan and Fritschy must feel complimented by the congratulations they received upon the success of their efforts in bringing to Kansas City this great virtuoso. Kansas City surely expects other treats from Hallinan and Fritschy.

The Kansas City Musical Club gave its open session March 1, at Westminster Church. The program was very pleasing and artistic. The club always commands attention in its efforts.

Rudolf King has been one of the busy teachers here this season. Besides giving a series of very successful pupils' recitals, he has been filling numerous concert engagements, having recently played at Emporia and Ottawa, Kan.

Herr Middelschulte, solo organist for the Theodore Thomas Orchestra, of Chicago, played a second recital this season in the First Congregational Church, March 16.

Addison Madeira, formerly solo bass at Holy Trinity Church, New York, and at one time the leading basso for H. W. Savage's English Grand Opera Company, is at present choirmaster at St. Paul's Episcopal Church, of this city. Mr. Madeira is very prominent here musically, and his many friends will learn, with surprise and regret, of his intention to abandon the musical field and write plays.

If for no other reason than the very popular organ recitals given in the Grand Avenue Methodist Church, by Edward Kreiser, for a number of years, he would be one of Kansas City's most prominent musicians, but having gained the direction of the music in three very prominent churches of the city, the Grand Avenue Methodist, the First Congregational, and the Jewish Temple, this gives Mr. Kreiser much distinction. This musician studied with Alexandre Guilmant and M. Moszkowski, in Paris.

JEANNETTE DIMM.

**KIRKSVILLE NORMAL SCHOOL NEWS.**KIRKSVILLE NORMAL SCHOOL.  
March 17, 1908.

Enough new students have come in this quarter to fill vacancies in the chorus caused by the old students failing to return. Among the new members the majority have at some former time belonged to the chorus and are already familiar with some of the works to be used at the May Festival. Only those who have exceptionally good voices and are good sight readers are admitted to the chorus now, as it is only eight weeks until the festival.

Local advertising for the May Festival has begun in earnest. In addition the whole northeastern part of the State will be canvassed. Many old students in the surrounding towns are working very earnestly in the interest of the festival. There are also ticket sellers in every town. Advertisements appear every week in the various county newspapers.

The enrollment in the advanced music course is excellent for a spring quarter. Classes are reciting daily in harmony, counterpoint, history of music and form. There are besides these classes in elementary, intermediate and advanced sight reading. Regardless of the fact that the requirements for a music diploma are much greater than in previous years, more people make music their "major" subject for graduation than ever before.

It is very gratifying to the teacher of the music department to note the increase in the number of people studying music. The total enrollment for last quarter was one hundred and eighty, more than 25 per cent. of the entire enrollment of the school. The elementary, intermediate and advanced sight reading classes are taught by Frances Crowley, Edith Sharp and A. Otterson. The harmony classes are taught by Nellie Buzard, while more advanced students work with Captain David R. Gebhart in counterpoint, history of music, form, orchestration and instrumentation.

In addition to the regular work of last quarter, twelve programs in musical appreciation were given by Mr. and Mrs. D. R. Gebhart. Music students are sure to find a treat in any musical program given by Mr. and Mrs. Gebhart. Captain Gebhart is widely known for his splendid voice and art of singing. Mrs. Gebhart, too, showed the merits of her pure soprano voice in these programs. She sings in a very pleasing manner without any apparent effort. They gave works by Purcell, Bach, Handel, Haydn, Mozart, Beethoven and Wagner. Mrs. Crowley, one of the assistants, gave a program made up from various composers. Mrs. Crowley has a pleasing soprano voice. She has devoted years of study and has been well repaid.

CLARA SANFORD.





BROOKLYN, March 22, 1900.

"A night with four moderns, but it will not do," said the man with the opera hat and the handsome fur lined overcoat to his companion, a timid looking young woman. The pair had attended the Boston Symphony concert at the Academy of Music last Friday night and they were talking it over in the corridor loud enough for any one to hear. Both the man and woman looked as if they knew a thing or two about symphony concerts, and evidently they were not altogether satisfied with Mr. Fiedler's program. One thing is certain, the scheme lacked contrast, and it was at least a hundred leagues removed from a night with the classicists. Where were Beethoven, Handel, Schubert, Mozart, Haydn, Bach and Brahms? Where, indeed? The names on the list—Rimsky-Korsakoff, Richard Strauss, Claude Debussy and Richard Wagner—were sufficient to indicate that all listeners would have to think, and think hard. Wagner is more than welcome, and by this time is so well understood that explanation of his ideas and music is entirely superfluous and absurd if attempted before any intelligent musical public. But for most of the works by the others, something more than a lecture or musical glossary are needed to explain what it is all about. At any rate, so many musical problems in one night before an audience that is by no means surfeited with symphony concerts seems unwise. But here is the program, and so each reader may judge for himself and herself:

Symphonic suite, Scheherazade (After The Thousand Nights and a Night), op. 35.....Rimsky-Korsakoff  
The Sea and the Sinbad's Ship.  
The Story of the Kalandar Prince.  
The Young Prince and the Young Princess.  
Festival at Bagdad. The Sea. The Ship Goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.  
Tone poem, Death and Transfiguration, op. 24.....Strauss  
Prelude to The Afternoon of a Faun (After the Eclogue of Stéphane Mallarmé).....Debussy  
Waldweben (Life and Stir of the Forest), From Siegfried.  
Act II.....Wagner  
Overture to The Flying Dutchman.....Wagner

The Rimsky-Korsakoff suite is not a novelty, but the writer does not recall that it was ever before played in Brooklyn. The story is one that ought to appeal to the suffragists or suffragettes, for it depicts the cleverness of the Persian Sultana who saved her life by telling her lord and master, the Sultan Schahriar, a series of narratives that were weird and captivating. Her tales are entitled in the movements of the suite and are known to all readers of literature. The music is truly descriptive and would leave a decidedly favorable impression if presented in conjunction with works of pure music. But with Strauss, Debussy and Wagner on the same bill, it only intensified the nervous strain after a hard day's work. Americans of all

people require the soothing classics to give them poise, and once and a while a musical novelty just to let them know that new composers are in the field. But from too many moderns in one sitting let Brooklyn be spared such an ordeal in the future. The Boston Symphony Orchestra played with all of its exquisite finish and beauty of tone. Mr. Fiedler did not make his farewell to Brooklyn as was announced last week; he has been re-engaged for another season, and thus Brooklyn will be continued to be instructed under his baton.

Elsie and Dorothy Cohn, two clever young pianists, enhanced the program of a concert given at Memorial Hall, Monday evening, March 5, for the benefit of the Young People's City Mission League. The proceeds were devoted to the work of the missionary nurse who labors among the poor. Dorothy Cohn played the Chopin polonaise, op. 26, No. 1; the Chopin prelude, op. 28, No. 21, and the Chopin nocturne, op. 9, No. 2. Elsie Cohn played the Schubert-Liszt "Soirées de Vienne," and an "Impromptu," by Reinhold. Elsie Ray Eddy, the soprano; Armand Heymann, tenor, and William E. Feder, cellist, added to the interest of an enjoyable musical evening. The Misses Cohn are pupils of Catherine M. Bateman, formerly of the National Conservatory of Music.

The concerts in Brooklyn this week include the Sängerbund evening at the Academy of Music, Thursday evening, March 25, and the performance of Beethoven's ninth symphony at the same place Saturday, March 27, by the New York Symphony Orchestra, New York Oratorio Society and Calvary Baptist Choir from Manhattan.

The Brooklyn Oratorio Society, Walter Henry Hall musical director, will give Mendelssohn's oratorio, "Elijah," at the Opera House of the Academy of Music, Monday evening, April 19. The soloists will be announced later. The new and large organ will be used with the orchestra to assist the choral forces. For this performance, Mr. Hall has increased his chorus to three hundred voices.

"Aida," by the Metropolitan Opera Company, is scheduled for performance at the Opera House of the Academy of Music, Wednesday evening, March 24. This will be the thirteenth presentation of grand opera in Brooklyn. The fourteenth and last performance in Brooklyn will take place Monday evening, April 5. It will be "La Bohème," and the subscribers are hoping that they will send Bonci over as the tenor for the night. As stated in a previous number of THE MUSICAL COURIER, there will be twenty performances of grand opera in Brooklyn next season. Monday nights have been chosen, and thus Brooklyn will have its regular opera evening. The season is to open November 8, one week before the opening at the Metropolitan Opera House.

Lhévinne, the Russian pianist, now in the West, is to appear in Brooklyn, Monday evening, April 12.

Mischa Elman at his recital in Brooklyn under the auspices of the Brooklyn Institute, Wednesday evening, March 31, will play the Lalo "Symphony Espagnole," the Handel sonata in E major, and works by Beethoven, Dittersdorf, Gossec, Schubert-Sarasate, and Sarasate.

The Brooklyn Institute has announced five more lecture-recitals by Dr. John C. Griggs, on "The Song," "The

Aria," and "The Anthem," at the Music Hall of the Academy of Music, Tuesday evenings, March 23, March 30, April 6, April 13, and April 27. Local singers will assist.

Carl Fiqué, as musical director of the Brooklyn Quartet Club, announces that he and his club will present "A Waltz Dream," the Viennese comic opera by Oscar Strauss, at Prospect Hall, Brooklyn, Monday evening, April 12 (Easter Monday). The cast follows:

Joachim XIII, Prince of Flausenthurn.....Hermann Koeln  
Princess Helene, his daughter.....Margaret Zeidler  
Count Lothar, Cousin to the Prince.....Max Koepe  
Lieutenant Niki.....William Bartels  
Lieutenant Montsch.....Carl Wolf  
Friederike von Insterburg.....Anna Treckmann  
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Fritzi, Cello.....Cora Sauter  
Liesl, Second violin.....Henrietta Honebein  
Resi, Piccolo.....Minnie Ucker  
Pepi, Trumpet.....Mathilde Rozenzweig  
Stanzi, Little drum.....Louise Kulick  
Susl, Triangle.....Frances Werner  
Lili, Horn.....Gertrude Schierenbeck  
Marie, Clarinette.....Marie Wenneis

Clarence Eddy played the following works last Wednesday evening as an organ prelude to a lecture on "Gladstone," at the Tompkins Avenue Congregational Church: Introduction to third act and bridal chorus from "Lohengrin," Wagner (arranged by Samuel P. Warren); "Siciliano" from sonata, for flute and piano, by Bach, arranged for organ by Clarence Eddy; fugue in G major, Krebs; fantasia in D flat, Saint-Saëns; "Ave Maria," Bossi; "Schiller March," Meyerbeer, arranged by W. T. Best. The lecturer was the pastor of the church, the Rev. Dr. McGee Waters. This Wednesday, "Darwin" will be Dr. Waters' topic, and Mr. Eddy will again give a preliminary concert of organ numbers. The series will close Wednesday evening, March 31, with "Lincoln" as the subject.

E. L. T.

## Lesley Martin Students' Musicales.

Artist-pupils of Lesley Martin, of the Broadway, united in a musicale March 18. The singers were: Elizabeth Grace Clark, Marguerite Judson, Mrs. Tenal, Dr. Eugene Walton Marshall, Horace Wright, Bert Wainwright, Jack Stubbs, John Hendricks, Albert Wallerstedt, and Fiske O'Hara. Mark Cohn, a young pianist of ability, played piano solos. The rooms were crowded, and a number of outside professionals were on hand. Mr. and Mrs. James Garigan, Dr. and Mrs. Henry Wandlass, George W. Gillman, Dr. and Mrs. Alexander Andrade were among the guests. Cora Cross, a former Martin pupil, went to Milwaukee for a visit last fall, and remained there, becoming solo soprano of Plymouth Congregational Church. In a recent issue of the Milwaukee Sentinel she prints some sensible words on the topic of "Get Rich Quick" schemes in voice culture.

Pasquale Amato, the Italian baritone, who has been so successful this season at the Metropolitan Opera House, was engaged last week for two seasons more to appear in the French and Italian repertory.

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CHICAGO, Ill., March 20, 1909.

Some airs are like outlets of memory's oceans—  
They rise in the past and flow into the heart;  
And down them float shipwrecks of mighty emotions,  
All sea-soaked and storm-tossed and drifting apart.  
Their fair timbers battered, their lordly sails tattered,  
Their skeleton crews of dead days on their decks;  
Then a crash of chords blending, a crisis, an ending,  
The music is over and vanished the wrecks.

E. W. W.

The twenty-third program of the Theodore Thomas Orchestra, Friday afternoon and Saturday evening, March 19 and 20, was distinguished by the César Franck symphony in D minor, which received its annual Chicago hearing. The symphony, like the personality and life of the composer, has a certain solemn impenetrable note of reserve; one might say it is stoicism personified in the total art. That is the atmosphere it creates, the musical thought underlying it. Harmonically it belongs to the new order, and that César Franck was called an iconoclast, by his contemporaries is easily understood. César Franck brought this symphony to its first hearing at a Conservatory concert at Paris, February 17, 1889. The success of the performance was of negligible brilliancy; the audience was cold and unresponsive, and there is a tradition that Gounod, who was among the listeners, left the concert hall, uttering to his disciples, who surrounded him, words of contemptuous criticism. Whether this tradition be true or false it is certain that neither the French public nor the professional musicians of that time understood the gifts or aims of César Franck. There is something indefinitely pathetic—may one not say heroic?—in the strivings of this gentle, modest soul to elevate the art he loved so well. Surrounded by colleagues at the Conservatory, who disdained him; judged by musical authorities, who pitied him, even as they dismissed his compositions with contempt, Franck still worked on at the music that no one cared to hear. Vincent d'Indy, in his life of Franck, speaks bitterly of the treatment accorded the master by the authorities of the national institution—the ill treatment of neglect, of unappreciation.

The soloist of the day was Leopold Kramer, the concertmaster of the Thomas Orchestra, who was heard in the Jean Sibelius concerto for violin. Mr. Kramer, who is a technician of the first degree and a musician of the first order, who draws a fine tone of surpassing sweetness, gave a splendid reading of this Finnish composer's rather eccentrically orchestrated, but essentially violinistic work.

Germaine Arnaud, the young Parisian pianist, gave two recitals at Music Hall this week, March 16 and 20. That this young girl is a mature artist there is no gainsaying; the breadth and dignity she carries into every interpretation proclaims her maturity and complete development. Her program on both occasions exemplified her gifts of technical command and tonal nuance; her exquisite shading and elasticity, muscular and mental. The poetry and

emotionalism displayed throughout the entire range of compositions interpreted marked her as a pianist, not of the manufactured variety, but of that breed that, like the poets, is born, not made.

Ludwig Becker will be the soloist with the Theodore Thomas Orchestra, April 2 and 3, playing the Wieniawski concerto in D minor, for violin.

Heinrich Meyn, baritone, and Nathan Fryer, the American pianist, will give the following program in Music Hall, Sunday afternoon, April 4, under the direction of F. Wight Neumann:

Der Knabe mit dem Wunderhorn.....Schumann  
Feldensamkeit.....Brahms  
Ständchen.....Jensen  
Im zitternden Mondlicht.....Haile  
Drei Wandrer.....Hans Hermann  
Mr. Meyn.

Pastorale, E minor.....Scarlati  
Allegro, op. 78.....Schubert  
Papillons, op. 2.....Schumann  
Mr. Fryer.

Les Deux Amours.....Clayton Johns  
Chanson à Manger.....Old French  
Chanson à Boire.....Old French  
Un vieille Chanson.....Ethelbert Nevins  
La Coupe du Roi de Thule.....Eugene Diaz  
Mr. Meyn.

Ballade.....Debussy  
Rhapsodie, op. 79, No. 1.....Brahms  
Two Preludes, op. 81, Nos. 3 and 10.....Heller  
Canzonetta Toscana.....Leschetizky  
Nocturne, op. 15, No. 1.....Chopin  
Etude, op. 25, No. 2.....Chopin  
Die Heimkehr.....Chopin-Liszt  
Mr. Fryer.

Recompense.....Hammond  
Requiem.....Homer  
Young Night Thought.....Homer  
Young Dieterich.....Henschel  
Mr. Meyn.

The grand opera season, which opens at the Auditorium, April 12, for a fortnight, under the direction of F. Wight Neumann, promises to be a great success from every point of view. Boxes and seats are being ordered by the leading people of both the social and the musical world, and the money received up to date for single and season tickets and boxes is over \$55,000, with mail orders continuing to come in at the rate of \$5,000 a day. The season will comprise twelve evening performances and four matinees on the Wednesdays and Saturdays of the two weeks; and one special performance of Wagner's "Parsifal," Sunday afternoon and evening, April 18, which performance will begin at 5 o'clock. Wagner's "Götterdämmerung," Massenet's "Manon," and Donizetti's "Lucia di Lammermoor" having been added to the repertory to be presented.

Myrtle Elvyn, the young American pianist, was heard in her annual recital at Music Hall, March 19, under the direction of Max Rabinoff. Miss Elvyn, who is one of the most beautiful women on the concert stage, on this occasion a vision in white and gold, received an ovation from her audience, which she rightly deserved in her dual capacity as a delight to both eye and ear. Miss Elvyn's program, a very interesting and well arranged one, was interpreted with all the fire and spontaneity always characterizing this artist's work. For style, enthusiasm, and the bravura and brilliancy of the finished virtuosa, Miss Elvyn has but few compeers. In the extremely difficult Brahms E flat major rhapsodie; in the MacDowell "Etude de Concert," and the Liszt twelfth rhapsodie, these virtuosa qualities made themselves felt in no uncertain manner, infusing into the works that distinctive tone-breath of virility one so often finds lacking in the feminine interpreter. In the Schubert-Liszt "Du bist die Ruh" the dreaming poetic side of the young artist's temperament found fitting material to play upon and a lovely interpretation was the result. As for technical equipment in general, Miss Elvyn long ago mastered

that phase of pianism, and the most exacting problems are now disposed of with the semblance of infinite ease, a mechanical accomplishment that is an art in itself. Few artists now before the public are so artistically satisfying as this young American girl.

Word comes from Dresden of the success of a former Chicago girl, Edna Sands Dunham, who has been abroad some time studying with Mrs. Ward, of Berlin, and Herr Bellwid, of Frankfurt-on-the-Main. Miss Dunham sang at one of the organ recitals given at the American Church by Herbert Williams, its official organist, and received very encouraging approval from both the press and public. The Guide to Dresden said, in its issue of December 19, 1908: "One of the very best voices we have ever heard in these recitals was that of Miss Dunham." Miss Dunham will return to Chicago next season and will resume her old church position, which has been filled temporarily during her absence.

Agnes Lapham, one of the most capable of the younger pianists of Chicago, was heard in recital at Cable Hall, March 18. Miss Lapham's program opened with the Beethoven, op. 31, No. 3, sonata, which was followed by works of Mendelssohn, Schubert, Schumann, Chopin, Liszt, Tchaikowsky, Iljinsky, Liadow, Rachmaninoff and Moszkowski. These columns have had occasion before to refer to the splendid work of this young artist, who combines the temperamental and technical qualities in a finely balanced degree, and possesses the poise of the long experienced concert pianist, which gives a certain charm and finish to all her work.

A joint recital was given by Volney L. Mills, tenor, and Adams Buell, pianist, at the Whitney Opera House March 17. Mr. Mills sang nineteen songs from the various nations, times, and epochs, but the misty differentiation in mood and character was so faint and feeble as never to become an actuality. "If only it hides there, if only abides there, the fragrance suggestive of love, joy and grief," in interpretation, why there is some reason d'être for a recital of songs. If not, what is the use of even one song? This fragrance may not abide in every song ever written, but in nineteen contributions from song literature surely one or more of the numbers contains at least a slightly distilled essence. Of striking contrast to Mr. Mills was Mr. Buell's virile, artistic and technically complete four piano numbers. This young pianist has a fine, manly presence, and his work is intelligent, well balanced and withal poetic to a degree. The Liszt "Fantaisie and Fugue on B-A-C-H" was excellently played; the staccato work in the Raff "Rigaudon" was a splendid bit of virtuoso work; the Grieg nocturne, op. 204, No. 3, exemplified the singing quality of Mr. Buell's tone production, and the Schumann-Paganini caprice bravura work was of the most brilliant kind.

The piano recital given by Walter J. Rudolph at the Illinois Theater, March 14, demonstrated that this young man has the requisite technic, and of equal importance, the innate musical feeling and temperamental glow which gives a mark of distinction to all his work. Mr. Rudolph's program was made up of the "Etudes Symphonique," by Schumann; scherzo, op. 4, by Brahms; concert etude, by Alkan; "Chant sans Paroles," by Tchaikowsky; polonaise, op. 53, by Chopin; prelude, No. 6, by Borowski; and "Military March," by Schubert-Tausig. Mr. Rudolph has been a pupil of the distinguished pedagogue, Hans von Schiller, of the Chicago Musical College. Mary E. Highsmith, soprano, was the assisting artist.

A very interesting violin recital was given by Arthur E. Uhe, a talented young pupil of Frederik Frederiksen, recently, under the auspices of the Y. M. Club. Mr. Uhe played the Spohr second concerto, the Wieniawski "Legende" and also Wieniawski's "Airs Russes." Another promising pupil of Mr. Frederiksen's is Pearl Hinkel, who

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played recently in Carlyle, Ill., the Spohr second concerto, the Hans Sitt "Concertino" and "The Bee" by Schubert.

Ella Wunder, pianist, and Edith Foley, vocalist, gave an interesting recital at Kimball Hall, Saturday, March 13, under the auspices of the American Conservatory of Music. Miss Wunder is a young player of unusual promise, who possesses all the important requirements of a pianist. A feature of the program was the singing by Miss Foley of a group of songs by Alice Barnett, a young composer, whose songs have the endorsement of some of Chicago's leading musicians.

The choir of St. James' Episcopal Church, under the direction of Clarence Dickinson, will give its March festival service, Sunday, March 21, at 4 o'clock. The choir numbers will be "Surely He Hath Borne Our Griefs," from "The Messiah"; Gounod's motet, "Here by Babylon's Wave"; West's "Magnificat," and Crowe's "Deus Misereatur." Clarence Dickinson, organist, will play the following program: "Passacaglia," by Frescobaldi; finale of first symphony, by Vienne; "Berceuse," by Godard, and "Military March," by Schubert.

Birdie Blye Richardson has filled many recital engagements this year all through the West, among which may be mentioned a recital before the Thursday Musical Club, of Minneapolis; recital for the Schubert Club, of St. Paul; recital in Racine, Wis.; two recitals in St. Louis, March 23 and 24, and many appearances before various schools and colleges. Mrs. Richardson has not only been a success, pianistically, but has been fêted and entertained everywhere.

The third and last chamber music concert by the Beethoven Trio, composed of Jeannette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, will be given March 22. The assisting artist will be Edith Monica Graham, soprano.

Emil Liebling gave a concert of his own compositions at Kimball Hall March 19.

The pupils of Ruth Burton, one of the assistant teachers in the Mary Wood Chase School, were heard in recital March 20.

EVELYN KAESMANN.

#### Miller-Van der Veer Matrimonial Engagement.

Reed Miller's engagement to Nevada van der Veer, the contralto, is made known by Mrs. G. W. van der Veer, of Springfield Center, Otsego County, N. Y., the nuptials to take place in June. They are both preparing for a tour of six weeks with the New York Symphony Orchestra, Mr. Miller mastering six new works for performance. Some of his March dates are: Bloomfield, N. J.; "The Messiah," Middletown, N. Y.; musicale, Waldorf-Astoria Hotel; Lotus Club opening, with Mary Garden; "In a Persian Garden," Manhattan; Oratorio Society, Scranton, Pa.; Beethoven's ninth symphony, Carnegie Hall; "The Crucifixion," Brooklyn; ninth symphony, Brooklyn Institute.

#### Francis Rogers Engaged for Sembrich Tour.

Madame Sembrich has engaged the baritone, Francis Rogers, for her farewell concert tour of this country next season.

Josef Ruzek (Carlsruhe) will be the conductor next season at the Coburg Opera.

"Parsifal" will be produced again at Amsterdam this spring, probably in May.

#### GERMAINE SCHNITZER'S RECITAL.

Germaine Schnitzer, the gifted pianist, who made such a pronounced success at her New York appearance earlier this season with orchestra, gave a recital at Mendelssohn Hall last Friday afternoon, March 9, and presented herself in the following program:

Sonata, F minor, op. 5.....Brahms  
Pastorale Variée.....Mozart  
Symphonic Etudes.....Schumann  
Wohin?.....Schubert-Liszt  
Prelude, op. 104, No. 1.....Mendelssohn  
Nocturne, op. 55, No. 1.....Chopin  
Etude, op. 10, No. 12.....Chopin  
Etude, op. 25, No. 2.....Chopin  
Etude in form of a waltz.....Saint-Saëns  
Tarentelle.....Moszkowski  
Waltzer (Wienerisch).....Poldini  
Mazeppa.....Liszt

Miss Schnitzer proved, from the very beginning of the concert, that she is as interesting in solo art as she was in concerto performance, and she demonstrated also in no equivocal fashion her decided advance in technique, musicianship, and general intellectual grasp since her New York recitals of several seasons ago. This was to be expected in an artist who showed such salient talent at that time, but her present accomplishments even exceed the promises then made for her future by those competent to judge—and THE MUSICAL COURIER was one of the predictors.

The player's beauty of person and charm of carriage and manner are as pronounced as of yore, and withal she has lost none of the modest and straightforward style of playing which audiences liked so much on the occasion of her former American visit. The gain in her musical equipment showed itself at once in the way the first movement of the Brahms sonata was proclaimed. Miss Schnitzer handled it with largeness of conception, masterful technical grasp and impressive dignity and power. The lovely andante had its full quota of poetry and dreamy suggestiveness, without for a moment descending to maudlin sentimentality or mere tonal drooling—a treatment into which some well known pianists have been misled, probably on account of the piece of verse which serves the movement as a motto. The massive scherzo had proper contour and meaning in the Schnitzer interpretation, while the intermezzo, light and shimmering, revealed all its characteristic mystery and Teutonic "Wald" atmosphere. The finale, on the other hand, impressed the listener by virtue of its firmly drawn lines and its irresistible dash and daring in delivery. Altogether, the Brahms sonata stamped the player as one of the most interesting and convincing musical personalities that has come before our public for many a day.

A dainty and limpid performance of the Mozart piece preceded a tremendously effective reading of Schumann's series of tone poems familiarly known as the "Etudes Symphoniques." The varying moods of the work were set forth with fine sensed emotional versatility, and the technical equipment displayed in the process gave cause for wonder through its completeness, accuracy and brilliancy. The sweeping march finale, done with a free rein so far as temperament was concerned, and developed into a titanic tour de force, ended the etudes in overwhelming style and inspired the audience to prodigious demonstrations of its approval.

The Chopin numbers could hardly have been excelled in beauty of touch, Miss Schnitzer's lovely, singing, multi-colored tone being a feature of their delivery—as indeed it marked her every number in which there were cantilena episodes requiring perfect legato and smoothness of quality.

The Saint-Saëns and Moszkowski numbers served as excellent vehicles for a remarkable display of finger fleetness, and the Liszt "Mazeppa"—all too rarely done nowa-

days—was a veritable shower of the most pronounced virtuoso technics. However, a true conception of the graphic Mazeppa legend underlay Miss Schnitzer's musical story telling, for its purpose and dramatic carrying out were clearly evident to those who knew that the work represented more than a mere mass of cleverly contrived display passages. The applause after the Liszt finale again waxed volcanic in volume, and forced Miss Schnitzer to swell the list of encores previously granted during the program. Her emphatic success bespeaks the player's lasting popularity in this metropolis, and as her repertory is said to be exceptionally large, our musical public may congratulate itself on having further frequent opportunity to hear Miss Schnitzer in future.

#### MUSICAL NEWS FROM DUBUQUE.

Dubuque, Ia., March 17, 1909.

The Dubuque Choral Club had an orchestra rehearsal Monday night. A full attendance of chorus and orchestra showed what may be expected at the coming festival.

Genevieve Williams, soprano, has left Dubuque for Murphy, Ore.

The Dubuque School of Music had a very successful pupils' recital recently.

Ida Vivian Grant McCarthy was the soloist for the D. A. R. function St. Patrick's Day, and delighted her audiences by her singing of Irish ballads. Miss Campbell's accompaniments were flawless.

St. Joseph's College will give a remarkable concert program Friday evening, March 19.

Messrs. Manger, violinist, and Walz, pianist, and Miss Marshall, soprano, gave a very delightful program for the students of the German Presbyterian Seminary Saturday last.

Frank Sass, pianist, will appear in recital Friday evening, March 19, at the Academy of Music.

Much interest was shown in the pupils' recital last Friday evening at the Heustis studio. Clara Thormann, soprano, has a very charming voice and personality. Eloise Saunders sang refreshingly in tune and with a naturalness very pleasing. Mrs. Charles Pye, in a group of songs by Chadwick, made a good impression. Miss Kannengeiser has a remarkable birdlike voice, and was especially good in the group of lullabies. Mason Peirce possesses a rich warm baritone, and gave genuine satisfaction.

Ida Dunlap Ferguson, soprano, is to be the soloist for the Monday Afternoon Club.

BERTHA LINCOLN HEUSTIS.

#### Annabelle Wood Recital, American Institute.

At the American Institute of Applied Music, Kate S. Chittenden, dean, Annabelle Wood, a talented young woman apparently still in her teens, gave a recital of piano pieces, assisted by Ruth Sweet, soprano, and John Frank Rice, violinist. Grieg's sonata for piano and violin showed good feeling for ensemble. Facile technique and expression were heard in pieces by Scarlatti, Chopin and Von Weber. Miss Wood's list closing with a ballade, Debussy; "Cradle Song," Sternberg, and the "Staccato Etude," Rubinstein. Well deserved was a large bunch of roses presented to her. Miss Sweet sang Italian and American excerpts, showing a voice combining power with good taste, and Mr. Rice played his violin with feeling, to the excellent accompaniments of Ethel Peckham.

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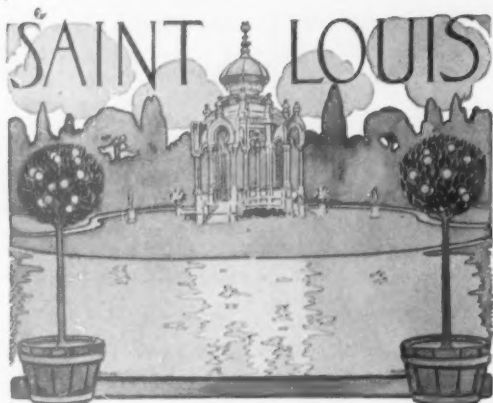
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St. Louis, Mo., March 20, 1909.

The St. Louis Symphony Orchestra's regular Sunday concert was well attended. Director Max Zach was in Chicago over Sunday and so Frederick Fischer, assistant conductor, officiated with the baton, proving himself an efficient director and pleasing his audience. The following numbers were played: Schubert's "Military March," "Merry Wives of Windsor" overture, and "Prelude and Liebestod," from Wagner's "Tristan and Isolde." Nathan Sacks, pianist, was the soloist, playing the "Hungarian Rhapsody," No. 2, by Liszt. The last regular evening concert of the Symphony Orchestra will occur Thursday evening, March 25, when Elsa Ruegger, cellist, will be the soloist.

Paderewski appeared with the St. Louis Symphony Orchestra at the Coliseum Wednesday evening, March 10. He played the Saint-Saëns concerto in C minor. The orchestra numbers were the "Hungarian March" from the "Damnation of Faust," by Berlioz; the "Tannhäuser" overture, and an "Italian Caprice," by Tchaikowsky. From an artistic point of view the Coliseum did not prove to be the best place for either orchestra or piano music, but financially the concert was a great success.

As was stated in this column several weeks ago, Rosalie Wirthlin, St. Louis' leading contralto, is to take up her residence in the East very shortly, but not in New York as was first reported. Pittsburgh has offered Miss Wirthlin better inducements, both for choir and concert work, and so she is to locate there. Miss Wirthlin will fill several engagements in and about St. Louis before her departure, among them one at Warrensburg, Mo., where she will appear as soloist with the Stamm-Olk-Anton Trio, in a concert at the State Normal School.

At Temple Israel last Sunday morning, when Rabbi Leon Harrison spoke on Tolstoi's "Resurrection," a chorus of 200 children sang.

One of the really enjoyable concerts given by St. Louis musicians was the "Musical Evening" given Tuesday, March 16, at Musical Art Hall, by the following artists: Mrs. Franklyn Knight, contralto; Clara Meyer, pianist, and Agnes Gray, violinist. The "Suite" for violin and piano, op. 44, by Schuetz, was a most pleasing number, especially

well played was the scherzo movement. Mrs. Knight was in excellent voice, particularly in her second group of songs. Her voice is of good quality and her singing shows the best of schooling. Among her most pretentious numbers were the aria "Oh Rendini," from "Mitrane," by Rossi; "Visione Veneziana," by Renato Brogi, and "Love, I Have Won You," by Landon Ronald. Two of Miss Gray's most effective numbers were the "Canzonetta," by d'Ambrosio, and "Twilight," by Massenet. Miss Meyer's rendition of Rubinstein's "Staccato Etude" was most praiseworthy. This well selected and well balanced program gave St. Louis music lovers an opportunity to hear three of our really good musicians.

Ernest R. Kroeger gave the third in his series of Lenten piano recitals at Musical Art Hall, Saturday afternoon, March 13. The entire program consisted of works by Mendelssohn, among which was Mendelssohn's trio for piano, violin and cello. Mr. Kroeger was assisted in this number by Messrs. Schoen and Anton.

The soloists for Schumann's "Paradise and the Peri," to be given Tuesday, March 23, at the Lindell Avenue Methodist Church, will be as follows: Mrs. Charles J. Daly, soprano; Mrs. Morris S. Krainka, soprano; Adah Black, soprano; Stella Holliday, contralto; J. Glenn Lee, tenor, and John Rohan, basso. Charles Galloway will preside at the organ and Alice Pettingill at the piano.

The regular Saturday afternoon organ recital at the Second Presbyterian Church was given by Oscar P. Condon, organist of the Union Methodist Church, instead of William Jenkins, the regular organist. Mr. Condon was assisted by Alfred Bertrand, tenor.

Numerous changes in choir circles and also among the organists have been going on in the past week or so. The Third Baptist Church will no longer have a choir, but has engaged a quartet of professional singers. The quartet will be composed of J. Glenn Lee, tenor; Edward F. Orchard, baritone; Hetty Scott Gough, soprano, and Mrs. Rodney Saylor, alto. The Pilgrim Congregational Church has given up its paid quartet and will have only congregational singing, with Rodney Saylor as organist. Alfred Robyn, of Holy Communion Church, has been engaged as organist for Temple Israel.

Edna Parry, a young vocalist of some talent, gave an "Evening of Song" in the Odeon Recital Hall last Monday evening, March 15, assisted by Carl Tholl, violinist. Her selections were from the following composers: Ardit, Gounod, Meyerbeer, Bohm, Alery, Verdi, Donizetti and Papini. Miss Parry, who is a pupil of Miss Mahon, showed excellent voice training.

"Schumann sa a Tone Poet" will be the subject to be read by Mrs. W. Saunders at the next meeting of the Morning Etude, which will be held in Becker's Hall, Friday, March 19.

William John Hall, tenor, gave a "Song Recital of Women Composers," last Saturday afternoon at Musical Art Hall, in the interests of the Union Musical Club. American music has been a feature of all the club's recitals this season. Among the women composers

represented on the program were Louise Reichardt, Lorena Beresford, Frances Wyman, Liza Lehmann, Maud V. White, Amy Woodforde Finden and Dora Bright.

Pupils of Julia Bieber will give a piano recital Saturday evening, March 20.

Joseph Gill, the talented young violinist and pupil of Victor Lichtenstein, has been appearing in several recitals in neighboring cities to St. Louis with much success.

Birdice Blye, pianist, will give a recital at McKee Hall, Forest Park University, Tuesday evening, March 23.

St. Louis will not be fortunate enough to enjoy a visit of the Metropolitan Opera Company from New York this season, but it is reported that the Mario Lambardi Grand Opera Company, which we have heard here before, will open an engagement of three weeks at the Odeon, March 29. Among the singers will be Ester Ferrabini, Giuseppe Pimazzoni, baritone; Boolo Wellman, basso; Angelo Antolo, baritone, and Artidoro Mauceri, basso. Agide Jacine will be the conductor. The repertory will include: "La Tosca," "Lucia," "Il Trovatore," "Carmen," "La Boheme," "Aida," "Traviata," "Faust," "Rigoletto," "Barber of Seville," "Masked Ball," "Cavalleria Rusticana," and "Pagliacci."

A concert to be given next Saturday evening by the Liederkranz Club at its hall will have the following soloists: Florence Hinkel, soprano, of New York; Dr. Ludwig Wüllner, the great lieder singer, who gave the entire program at the club's last concert; Elaine De Sellem, contralto, of Chicago, and Bruno Steindel, first cellist of the Theodore Thomas Orchestra. The Liederkranz Chorus, under the direction of Richard Stempf, will also sing several numbers.

The Strassberger Conservatories of Music on the North and South Sides are having some interesting pupils' concerts this month. Saturday evening, March 13, the juvenile classes of the South Side Conservatory gave a good account of themselves. Violin pupils of C. W. Kern, Mrs. B. Strassberger, G. Sheets, R. Woltjen, L. Ruehmke, A. Schmitt and I. Hengelsberg, played and were warmly applauded. Wednesday evening, March 17, pupils of Samuel Bollinger, Felix Heink, G. Sheets, B. Strassberger and Madame Whitehead-Lemaire distinguished themselves. At the South Side Conservatory, Friday, March 19, and Saturday, March 20, more excellent concerts were given by talented pupils in all the departments.

E. PRANG STAMM.

#### Spring Bookings for Madame Jomelli.

After filling engagements in Canton, St. Paul, Rockford, Milwaukee, Toronto and Pittsburgh, Madame Jomelli has returned to New York to give her recital at Mendelssohn Hall, Friday evening, March 26. Easter Sunday she will sing with the Handel and Haydn Society in Boston in the performance of "The Redemption." Then the prima donna will go on a tour with the Dresden Philharmonic Orchestra. She will sing at Spartanburg, Cincinnati, Columbia, New Orleans, Athens, Nashville, Savannah, Atlanta, Knoxville, Detroit and Syracuse.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., March 20, 1909.

It may not be generally known that there exists in Boston what is called the Hospital Music Fund, the mission of which is to provide music for those who are sick and in the hospital at the time. It is with pleasure that these columns chronicle the dates when these concerts will occur: Sunday, April 4, a concert will be given at the Free Home for Consumptives, Dorchester; Thursday, April 15, at the Cullis Consumptives' Home and Spinal Home, Grove Hall; Sunday, April 18, at the Adams Nervine Asylum, Jamaica Plain; Sunday, April 25, at the Boston Home for Incurables, Ashmont; Thursday, April 29, at the New England Peabody Home for Crippled Children, Hyde Park. These concerts are booked for 2 p. m., excepting that of April 29, when the hour will be 3 o'clock, instead.

Katharine Goodson, pianist, who recently played in Boston, following her tour of the world, was tendered a brilliant reception the past week by Mr. and Mrs. Henry L. Mason (the latter of the Mason & Hamlin Company) at their handsome home on Bay State road, when a large number of leading musical and social people was bidden to meet Miss Goodson and her husband, Arthur Hinton. The affair savored of a musical salon, and Mrs. Mason and Miss Goodson received the guests from four to six in a charmingly informal way. Among those favored to meet the English artist who has taken Boston by storm with her unimpeachable art, and no less by a winning personality, were: The Flonzaley Quartet, Clayton Johns, Percy Lee Atherton, Earl Cartwright, Heinrich Gebhard, George Proctor, John Codman, Mr. and Mrs. G. W. Chadwick, Mr. and Mrs. Arthur Foote, Mr. and Mrs. Philip Hale, Mr. and Mrs. Wallace Goodrich, Mr. and Mrs. B. J. Lang, Mr. and Mrs. Louis Mudgett, Mrs. Frothingham, Mrs. Stoddard, Mrs. Richard Hamlin Jones, Mrs. Whitney (California), Helen Ranney, Jessie Davis, Clara Rogers, Edith Thompson and many others. Miss Goodson constantly received congratulations for her excellent work at her recital in Milton a few evenings previous, and in return this attractive woman artist expressed her great delight with Boston—"and all Americans," she naively added. Mr. and Mrs. Hinton will return to New York in a few days, after much social distinction shown them while in this city, and sail

for Europe early in May, where the latter will take a long and much needed rest at her charming old home in St. John's Wood, London.

William Lester Bates, organist of the Union Congregational Church, Columbus avenue and West Newton street, is giving a series of special Lenten organ recitals every Wednesday at half after four. At each recital Mr. Bates is assisted by some vocal or instrumental soloist and a good sized chorus.

A recital of sacred music will take place this Sunday evening at St. John's Church, Roxbury, when a choir composed of fifty-five boys and thirty-five men, all trained by Verginio Capelloni, will be assisted by Gertrude Holt, soprano, and Nora Burns, the contralto whom Mr. Debuchy introduced, as it were, to Boston at one of his concerts last season in Jordan Hall, and it may be added that Miss Burns now holds a position in the quartet of the Church of the Immaculate Conception. The tenor assisting is Pio De Duca, director of the Cathedral choir. Capelloni, up to a short time ago, it is stated, was a member of the famous St. John's Lateran choir under Perosi.

Bertha Cushing Child, contralto, has been spending the past week in New York visiting friends, as a slight respite from her many professional duties in and around Boston.

The combined musical clubs of Dartmouth College announce a concert to take place at Steinert Hall, April 16.

Julia Terry, who has so successfully conducted an annual series of concerts here, announces two subscription affairs to be given in Eliot Hall, Jamaica Plain, March 24 and April 13. The artists are Bertha Cushing Child, George Proctor and Louis Elson.

William F. Dodge, who has charge of the City Orchestra, is a young and ambitious musician, and gave a very successful concert at the Charlestown High School last Thursday evening, when he was assisted by Charlotte McLaughlin, soprano, and Walter Loud, violinist. Mr. Dodge's orchestra was heard again later in the week at the Chapman School, East Boston, with Frank Eaton, flutist, and Albert Orcutt, tenor, assisting.

A most attractive young singer, Ernestine Gauthier, will be heard at the Boston Singing Club, H. G. Tucker, director and conductor, on the evening of March 21 in Jordan Hall. This will be the final concert by this club for the season, and there is a good program. The chorus will sing Handel's anthem, "Zadok the Priest"; a barcarolle, by MacDowell; Massenet's "Song of Mary Magdalen"; Gericke's "Chorus of Homage"; Chapuis' "Hymn to the Sun," and pieces by John Beach, Arthur Foote and Fred Bullard. Miss Gauthier's numbers will be chiefly airs and songs by French writers.

The Cecilia Society's coming concert in Jordan Hall this Thursday evening promises much of interest to the lover of so rare a work as Wolf-Ferrari's choral piece, (Continued on page 40.)

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

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Mrs. Edith Chapman Gould, Keyport, N. J.  
The Year's at the Spring.....Miss Rose Fish, Boston, Mass.  
Shena Van.....Mrs. Talbot Howe, Buffalo, N. Y.  
Hush, Baby Dear.....Mrs. Clara G. Lazarus, Seattle, Wash.

### George W. Chadwick.

The Danza.....Mme. Schumann-Heink, Berlin, Germany  
The Danza.....Miss Emma Thursby, New York, N. Y.  
The Danza.....Mrs. C. Dupree Smith, Des Moines, Ia.  
The Danza.....Miss Olga Urson, Chicago, Ill.  
Before the Dawn.....John Young, New York, N. Y.  
The Maiden and the Butterfly.....Gail Gardner, Paris, France

### Mabel W. Daniels.

When Shepherds Come Wooing.....Mrs. Kileski Bradbury, Boston, Mass.  
When Shepherds Come Wooing.....Mrs. Edith Chapman Gould, Keyport, N. J.  
Lonely Lies My Way.....Mrs. Kileski Bradbury, Boston, Mass.  
Before the King.....Miss Isabel Bouton, New York, N. Y.  
The Lady of Dreams.....Mrs. Kileski Bradbury, Boston, Mass.  
Starlight.....Mrs. Kileski Bradbury, Boston, Mass.

### Arthur Foote.

On the Way to Kew.....Miss Anna Miller Wood, Peoria, Ill.  
On the Way to Kew.....Gwilym Miles, Evanston, Ill.  
O Swallow, Swallow, Flying South.....Miss Anna Miller Wood, Peoria, Ill.  
O Swallow, Swallow, Flying South.....Mrs. Frances Dunton Wood, Taunton, Mass.  
O Swallow, Swallow, Flying South.....Miss Anita Parker, Berkeley, Cal.  
In Picardie.....Mrs. Frances Dunton Wood, Taunton, Mass.  
I'm Wearin' Awa'.....Miss Selma Linde, New York, N. Y.  
I'm Wearin' Awa'.....Mrs. Alice Merritt Cochran, Brooklyn, N. Y.  
I'm Wearin' Awa'.....Miss Nettie Chaff, Cleveland, Ohio.  
I'm Wearin' Awa'.....Miss Anita Parker, Mill Valley, Cal.  
The Nightingale Has a Lyre of Gold.....Mrs. Flora Rau Trein, Chicago, Ill.  
An Irish Folk Song.....Miss Nettie Chaff, Cleveland, Ohio.  
Once at the Angelus.....Miss Anna Miller Wood, Taunton, Mass.  
Ashes of Roses.....Miss Anna Miller Wood, Taunton, Mass.  
Bisesa's Song.....Mrs. Frances Dunton Wood, Taunton, Mass.  
The Night Has a Thousand Eyes.....Miss Anita Parker, Mill Valley, Cal.  
Love in Her Cold Grave Lies.....Mrs. Frances Dunton Wood, Taunton, Mass.  
Sing, Maiden, Sing (Duet for Sop. and Bar.).  
Miss Edith A. Bullard and Earl Cartwright, Boston, Mass.  
Scythe Song (Mixed Voices).....The Cecilia Society, Boston, Mass.

### Margaret R. Lang.

Day Is Gone.....Mrs. Edith Gould, Keyport, N. J.  
Day Is Gone.....Miss Edith Cox, Evanston, Ill.  
Day Is Gone.....Mrs. Alice Widney Conant, Lincoln, Neb.  
Day Is Gone.....Miss Gilda S. Hansen, St. Paul, Minn.  
From Five Songs, op. 15.....Mrs. Talbot Howe, Buffalo, N. Y.  
The Garden of Roses.....Mrs. Talbot Howe, Buffalo, N. Y.  
From Nonsense Rhymes and Pictures.....  
The Person of Filey.....Miss Ada C. Hussey, Raleigh, N. C.  
The Old Man in a Kettle.....Miss Ada C. Hussey, Raleigh, N. C.  
The Person of Casel.....Miss Ada C. Hussey, Raleigh, N. C.  
The Lady of Riga.....Miss Ada C. Hussey, Raleigh, N. C.

### Frank Lynes.

Good-bye, Summer.....Miss Annie Newberry, Ashtabula, Ohio.  
Good-bye, Summer.....Miss Gipsen, St. Louis, Mo.  
Good-bye, Summer.....Mrs. Clara G. Lazarus, Seattle, Wash.  
Thy Picture.....Miss May F. Davidson, Auburndale, Mass.  
Send Out Thy Light.....Miss Mabel Warrington, Ashtabula, Ohio.  
I Sing to Let My Lady Know.....George Sleeper, Auburndale, Mass.  
The Sleep of Peace.....Miss M. B. Hollinshead, Seattle, Wash.  
The Sleep of Peace.....Mr. W. H. Stedman, Everett, Mass.  
The Sleep of Peace.....Wm. F. Hughes, Seattle, Wash.  
Marie.....Mrs. George Bass, Auburndale, Mass.  
My Honey.....Miss Mabel Warrington, Ashtabula, Ohio.  
Sweetheart.....Miss Marion Dillingham, Auburndale, Mass.  
My Dearie, O.....Frank Parker, Evansville, Ind.  
Dreams.....George Sleeper, Auburndale, Mass.

### John W. Metcalf.

Absent.....Mme. Gadski, San Francisco, Cal.  
Sunrise.....Frank Parker, Evansville, Ind.  
White Nights.....Myron E. Barnes, Rockford, Ill.

### Hattie Louise Sims.

Sweetheart, My Song Is Come.....Miss Madge Perkins, Grand Haven, Mich.  
In Night's Soft Silence.....A. Dunham Closson, Trenton, N. J.

### Gerrit Smith.

Slumber Song.....Raymond Walter, Lake City, Minn.  
Cowboys.....Mrs. Klenk, Boston, Mass.

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"The New Life," which is constructed "after Dante," and will have its first performance in this city at that time, hence all will be anxious to hear it, it is safely presumed. The work is remarkable, and was written for two choruses, a first and second, a choir of boys, a soprano and baritone solo voice, and a full orchestra and a piano. Wallace Goodrich, conductor of the Cecilia, wisely chose Jordan Hall because the rare intimacy of the music to be given on that evening, especially of the work mentioned, makes the size of this hall better for the enjoyment of the program. The story in "La Vita Nuova" is based on the love of Dante for Beatrice and the long suffering of this strange man. The cantata suggests the worshipful spirit of Dante—and is filled with remarkable passages, with a commingling of the German and Italian blood which the writer inherited. The text being understood, the music becomes a delight, and its beautiful intensity will find warm admirers when heard.

The Hubbard studios and the heads thereof have reason to feel proud of the various successes which some of their professional pupils are scoring from time to time. Caroline Hooker and Charles Hackett sang in Laconia, N. H., March 15, in Mendelssohn's "Hymn of Praise" and a miscellaneous program. Mrs. Hooker's work is of a very finished quality, while Mr. Hackett's is fast giving him a name, so the applause was tremendous after these singers appeared. Mr. Hackett has apparently made the song, "Watchman, What of the Night?" his very own by the combined charm of excellent technic and his own personal interpretation, and has sung it almost everywhere this season by request, and will be heard in this number at the North Avenue Congregational Church, March 28, by special request. Mrs. Hooker responded to a demonstrative audience with "Songs My Mother Taught Me." Charles Hackett has been re-engaged at the Shawmut Church, Boston, and his brother, Arthur Hackett, also a tenor, will sing another year at Piedmont Church, where he is a special favorite, and also will sing at a number of concerts, including one at Milford, N. H., Canada, and the festival in Franklin, N. H., May 12 and 13. Another pupil, Anna Cambridge, sang with such success last week she was re-engaged for another recital at the same place.

That noted organization, the Flonzaley Quartet, gave the Harvard Musical Association a treat last Friday evening in the way of a program which all of the members and attending guests declare to have been very fine. The program was Mozart's quartet in D major (Kochel, 575), in four movements; "Sonata à Tre" (for two violins and cello), op. 4, No. 1, Leclair l'Aine; "Courante," Glazounov; adagio from quartet in G major, op. 18, No. 2, Beethoven; scherzo from quartet in D flat major, op. 15, Dohnányi.

The Faelten Pianoforte School announces an interesting event in its 500th public recital, which will take place at Huntington Chambers Hall Thursday evening, April 1, when Mabel C. Stone, of the class of '09, will play solo pieces. There will be ensemble numbers by Alice Fortin, Laura L. Martin, Esther Whittredge, Myrtle L. Jordan, George S. Barrett, Anna McKee, Edith M. Rich, Anne H. Winchester, Catherine M. Cazale and J. Baird Currie. Carl Faelten will assist at the second piano in the closing number, which will be Grieg's largo and finale from concerto in A minor, op. 16. Miss Stone's solos will be selected from such composers as Schumann, Chopin, Raff and Liszt. Her excellent work in the past will make the event of special interest to the many patrons of this excellent institution.

Jessie Davis' engagements for March have been thus: March 2 she played at West Roxbury; March 14, at Milton; on March 22 she will play at Park Street Church, and on the 23d at Steinert Hall. Several private musicales have filled the first and latter portions of March. April 15 Miss Davis will play at the Waltham Woman's Club, with several musicales following later in the month.

Tuesday evening, March 30, an orchestral concert of original compositions by J. Howard Richardson will be given at Jordan Hall by an orchestra of forty pieces, and Walter E. Loud, concertmeister, assisted by Josephine Knight, soprano, and Earl Cartwright, baritone. The con-

cert will be under the direction of Mr. Richardson. The program sent the reviewer invites interest, and opens with: "Episode Romantique," to be played with a prelude; minuet; a serenade for flute and cello, and an adagio and bourrée, from suite, by the orchestra. There will also be "A Hindoo Incantation Scene and Dance of Sacrifice; a symphonic poem, "Spring," for soprano and orchestra, with flute obligato, and the songs, "The Coastguard," "Love's Triumph," "I Think of Thee" and "Love's Dilemma."

A joint recital given by Glenn Hall, tenor, and Ethel Altemus, pianist, was one of the pleasant events of the past week. This was the program played and sung: Songs—"Du liebst mich nicht," "Der Jüngling an der Quelle" (Schubert), "Gestorben war ich" (Liszt), "Aufträge" (Schumann), "Ständchen" (Jensen), "Freundliche Vision" (Strauss), "So Schnell Vergessen" (Tschaiakowsky), "Trinklied" (Erich Wolf), "Phyllis Has Such Charming Graces" (Old English), "Love Has Eyes" (Old English), "A Maid Sings Light" (MacDowell), "Mother o' Mine" (Tours); piano pieces included Rameau, Scarlatti, Schumann, Spangenberg and Leschetizky compositions. Richard Hagermann was the accompanist. Glenn Hall is well known as one of the leading tenors of America, and always delights his hearers with a voice which is one of the purest in quality. His interpretative powers have grown, and his command of German since coaching in Leipzig with Madame Arthur Nikisch is apparent. Miss Altemus, it is said, was just up from a most severe case of the prevailing grip, hence was more or less restrained in her playing, but, nevertheless, did some very excellent work, all considered. There was a very demonstrative audience present.

At Symphony Hall, Sunday evening, April 4, the Pension Fund concert of the Boston Symphony Orchestra will take place, with Mischa Elman, violinist, as soloist.

Willy Hess, who has been in Germany incident to the untimely death of Mrs. Hess, will return here this Wednesday, and at once resume his duties as concertmeister of the Boston Symphony Orchestra.

Gustav Strube's recent election for one of the conductorships of the Worcester Festival in the place of Mr. Kneisel, who is said to have resigned, is a good move in the right direction, as Mr. Strube is a man of pronounced ability which becomes more apparent as his capacity is drawn upon. William Lyman Johnson, who has written many good things, considers Strube a master in handling dramatic settings—for instance, for such as he, Johnson, is just now engaged in writing the text for, calling it "In the Garden of Gethsemane," a cantata for orchestra and chorus, which will give prominence to special dramatic and emotional parts, and is based on those stirring scenes from the Bible. The interviewer asked Mr. Johnson when he would complete the work in question, and was told that he had really just begun it, and added: "It will be set by Gustav Strube, who has much power in orchestration and technic, and as for originality, I consider him the best in this country." Another interesting thing gleaned by the interviewer was that Mr. Strube's new symphony will be performed at the Boston Symphony concerts of April 2 and 3. It is without text, and is what is known as absolute music, with a fine combination of tone color, leaving the interpretation entirely to the listener.

Emil Oberhoffer, conductor of the Minneapolis Orchestra, has been anxious to procure Richard Czerwonky, violinist, as concertmeister. Mr. Czerwonky's many engagements here and his large following of pupils forbid his considering the proposition, at least for the present.

Madame Nordica and her assistants gave a concert at New Bedford on the evening of March 18, when the diva's songs were from Wagner, Quilter, Strauss, Handel, Mrs. Beach, Bizet, Gomez, Faure, Hammond, Grieg, and Schumann. Miss Showers, of Tennessee, is the pianist, and is said to be very talented.

John Beach, praiseworthy for his steady climb with the composers, has just given a program of his own songs and piano pieces, besides pieces by Chopin, Scriabine and

Schumann, at a Carnegie Hall studio, New York, when he was assisted by Una Fairweather, contralto, and Harry Barnhart, tenor. "First Crocus," "The Merry May," "The Twilight," "Twins in a World of Living Leaves," "A Woman's Last Word," a setting of Browning's "In a Gondola," "A Day in Asolo," "New Orleans Miniatures," "Esplanade," "In An Ursuline Convent," "Balcony Lyric," "Orleans Passage," "Masques" ("Mardi Gras"), and "Envoiy" were the Beach compositions given.

Mischa Elman, violinist, played at Symphony Hall Saturday afternoon.

Marian Curtis Hood, a Hyde Park organist, who was for eleven years at the First Baptist Church there, died last week. Mrs. Hood was residing in Marlboro at the time of her death.

Marjorie Church, now nearly seventeen years old, and who is remembered as having appeared at Mendelssohn Hall, New York, in 1905, in her own recital, and who aroused all of the best critics in her behalf, afterward playing at Belasco's Theater the G minor concerto, Mendelssohn, with the Volpe Orchestra, scoring a fine success, although only about thirteen years of age, gave a recital at the New England Conservatory last Friday evening. Her program was a test of a professional of maturer years. There were Handel's "Gigue," the Corelli-Godowsky "Pastorale," Chaminade's scherzo, Liszt's sonata in B minor, a Chopin group, Mendelssohn scherzo e capriccio, Liszt's "Gondoliers," and MacDowell's "Etude de Concert." Miss Church's playing is remarkable for many things. She has a command of technic, a passion well in control, and much intelligence—a combination which will land her assuredly on the "great list."

Marjorie Bowersock, a young singer of the Middle West, and Alice Gilman, have had Marie Everett as their only teacher in voice, and were heard in many charming songs at last week's musicale in Miss Everett's studios, before several invited guests. "They are faithful students," Miss Everett said, "and certainly show that they have worked hard to sing with the beautiful Marchesi method which I teach." The week previous, Miss Everett introduced Lillian Goldstein, a young girl with very pronounced dramatic and vocal talent. It had been some time since Miss Thurston, another talented pupil, had been heard, and her progress is very marked. Both young singers gave much pleasure with their very intelligent rendering of most difficult selections. It was generally said that Miss Everett's pupils sang with truly remarkable finish. The programs are always made up from the best songs, and the young pupils are thus given lessons in the art of program making as well. An added attraction last week was the singing of Clayton Johns' "Egyptian Song" by Clara Poole, one of the guests present.

The concert by the Flonzaley Quartet last Wednesday evening was a special event in Boston's musical season, and drew an audience that filled Chickering Hall to the doors, while many stood. The admiration for this superior organization has steadily increased here at each hearing of them by the public. From the first appearance, music lovers were satisfied that a body of superb players had honored Boston with their concerts, and the audiences became larger accordingly. The program of the third and last of the season Flonzaley chamber concerts opened with Boccherini's quartet in A major, op. 33, No. 6, followed by Hugo Wolf's quartet in D minor and Dvorák's quartet in A flat major,

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op. 105. All that can be said of the playing was that it was incomparable in all ways, the technic perfect, the phrasing and sentiment perfect, and the ensemble perfect; and the enthusiastic audience called them over and over again before the footlights to show them how such music can be appreciated by Boston. All of the chief musical people of the city were present to hear them.

Evelyn Fletcher-Copp is very busy with her first class of this season, 1909, and told THE MUSICAL COURIER representative that she had three young women from the same little Tennessee town of 1,000 inhabitants, and had already taught five from the same place. Mrs. Copp recently gave a lecture at New Haven, Conn.; also one at Hartford; another one at Lowell, Mass., and still another at Middletown. Mrs. Hadley, wife of President Hadley, is always one of Mrs. Copp's interested listeners at Hartford. The following letter to this teacher is from Dr. Lyman Abbott, editor of the Outlook:

The musicians' union of New York City recently refused to play with two skilled harpists until they joined the union, and their action was defended on the ground that music is a mechanical art. It often is. Mrs. Copp believes that it should be a spiritual life. She teaches children to think and to express themselves in terms of music. She converts it from a blind, mechanical copying into a vital self-expression. She aims to make the pupil live the works of the composer which he plays. I have not seen her method in operation in the school; I want to. But it seems to me more than a method; it is a revolution, and converts musical education from a mere drill and drudgery into an inspiration and a life.

January 23, 1904.

LYMAN ABBOTT.

Heinrich Gebhard made a memorable appearance at Steinert Hall last week with four pupils of Charles Martin Loeffler, an organization known as the American String Quartet, and one which displayed considerable ability. Mr. Gebhard's playing was of a high order, and as usual enthused his large audience.

WYLYA BLANCHE HUDSON.

#### Wullner's Appearances at the German Theater.

The German Theater (Incorporated), Madison avenue and Fifty-ninth street, has pleasure in announcing that arrangements have been completed with M. H. Hanson, of Carnegie Hall, for six appearances at this theater of the famous Dr. Ludwig Wullner, who is at present stirring America by his remarkable song recitals. Dr. Wullner will be presented on March 23, 24 and 25 (evening) as Herodes in Oscar Wilde's "Salome"; March 26 (evening) and 27 (matinee and evening) as Rosmer in Ibsen's "Rosmersholm."

These two widely different characters were played by Dr. Wullner for full seasons each in Berlin a few years ago, for which purpose he interrupted his concert work.

It is well known that Dr. Wullner for seven years was the leading star of the celebrated Meiningen Stock Company.

Seats for all performances are now on sale at the box office, Madison avenue and Fifty-ninth street. Orders by 'phone (6132) or mail accompanied by a check and self addressed stamped envelope will have attention in the order of their arrival.

Siegfried Wagner's opera, "Kobold," will be given in Schwerin shortly.

#### Ovide Musin

The Belgian violin virtuoso, professor and composer, has decided—after repeated requests from American violinists who have studied with him in Europe—to establish permanently in New York City his special school for violin. A large number of students are already enrolled, and those who wish to study with Mr. Musin this winter should apply at once for a hearing at 52 East Twenty-first street, New York.



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#### MUSICAL NEWS OF BALTIMORE.

BALTIMORE, March 21, 1909.

The managers of a bazaar for the benefit of St. Joseph's Hospital, which was held in the old Baltimore Club Building during the past week, realized the power of music to attract a throng of people and arranged interesting programs for each afternoon and evening. On the 16th the program was largely made up of compositions of Edwin L. Turnbull, one of this city's most ardent devotees and patrons of the art. Songs by Gounod, Cowen, Burleigh and Lohr were also sung. Those participating were: J. K. Uhlig, E. L. Turnbull, Bertram Peacock, T. de C. Rath and Howard Thatcher, the latter accompanist.

This is the period in the music calendar when the words Omega, Finis and the like must be written after all of the larger events of the season, and if one is not satisfied it must needs be a season of regret.

The Boston Symphony Orchestra brought its series to a most successful close on the night of March 17, when the following program was presented: "A Hero's Life," Richard Strauss; "Fantastic" suite for orchestra and piano, Ernest Schelling, with the composer as the soloist; prelude to "The Afternoon of a Faun," Debussy; "Waldweben," from "Siegfried," Wagner; overture to "The Flying Dutchman," Wagner. Year by year this fine organization gains more friends and patrons, and has long since become a fixture in the musical life of Baltimore; and thus it only remains for those who have been privileged to enjoy its concerts to cherish the memories of the past and look forward to its coming again. It is sincerely to be hoped that the orchestra may retain the invaluable services of its able director, Max Fiedler, for many years to come.

Upon the same night, it being the Feast of St. Patrick, the Hibernian Society gave its annual banquet, a yearly function of great interest and unusual magnificence. The accustomed charm of this affair was increased by the singing of a male quartet.

The Woman's Literary Club was the scene of an interesting recital upon the evening of the 18th, given by Florence Woolford Powers, of this city, and Harry Patterson Hopkins, of Washington, D. C. Mrs. Powers has not sung a great deal since she took upon her shoulders the cares of married life, and more is the pity, for she is gifted with one of the finest organs ever developed in this city. Now that she has once more emerged from her retirement, may she find the allurements of the platform of sufficient power to keep her prominently before the public. Mr. Hopkins and his varied talents found a place in THE COURIER of last week.

Finis must be regretfully recorded regarding the fine series of Peabody recitals, a course covering fifteen Friday afternoons and wonderfully enriching the musical life of this city. In looking back over the list of artists Mr. Randolph has brought here this season, and remembering the limited space in the fine old hall of the Conservatory which may be allotted to the general public, owing to the universal attendance of the large number of pupils enrolled there, there can be but one pang of regret, and that is that a greater number of people of Greater Baltimore could not have been among the regular attendants to be both delighted and profited thereby. Those who have been so permitted will join with your correspondent in offering the director a cordial vote of thanks for the many charming afternoons he has placed within their possibilities. Cecil Fanning, the baritone, assisted at the piano by H. B. Turpin, gave the last of three recitals. Mr. Fanning's list of

songs and arias included: "Augellin vago e canoro," Gasparini; aria from "Orfeo," Monteverde; aria from "Richard Cœur de Lion," Gretry; "Der Wanderer," Schubert; "Wohin," Schubert; Loewe's setting of "Der Erlkönig"; "Edward," Loewe; "Romance," Debussy; "La Belle au bois dormant," Debussy; "The Laird o' Cockpen," Old Scotch; "The Keys of Heaven," Old English; "Vision Fugitive," from "Herodiade," Massenet; "Boat Song," Harriet Ware; "The Fiddler of Dooney," Homer; "The Mad Dog," Liza Lehmann. Mr. Fanning sang in such manner as to prove him a deep student of the works he essays to present, and invested them with an individuality which marked him as a singer of much more than the average ability. Mr. Turpin is an excellent co-worker, playing thoughtful and sympathetic accompaniments.

Barrington Branch, a Peabody graduate, pupil and protégé of Mr. Randolph, gave the regular Saturday afternoon recital at the Arundell Club on the 20th. He is a gifted pianist, and, given the proper devotion to his art which it demands, he will be heard from elsewhere in the days to come.

M. H.

#### More Praise for Theodore Habelmann.

Theodore Habelmann, the teacher of many opera singers, was overwhelmed with praises for the assistance he gave the Ladies' Society of the New York Liederkranz in the recent performance of "Lios Alfa," a dramatic fantasia, by Margaret Zoellner, the young daughter of a former conductor of the Liederkranz. The music of the piece is by the father of the youthful author, who is reported to be only fourteen years old. The work was staged with much skill by Mr. Habelmann, who is always a master in such undertakings. "Lios Alfa" is in three acts. The story deals with wood nymphs, and in the music and text discloses a wealth of imagination about fairyland and its inhabitants. Among those who distinguished themselves as principals, nymphs, dancers, etc., were: Marguerite Schile, Gretchen Adelker, Gladys Plate, Anita Grill, Ulla Schoedler, Vera Lehmann, Margareta Euler, Rosalie Kalisch, Tutsie Schoedler, Dorothy Boeder, Anita d'Avila, Dorothy Eckert, Anna Voelker, Dorothy Dauscha, Miriam Jackson, Evelyn Jackson, Helen Wittemann, Marion Poggenburg, and the Misses Heil, Niemeyer, Krollpfeiffer, Lidemann, Boos, Gruber, Goepel, Netter, Koeth, Klipp, Toeplitz, Greene, Saade, Euler, St. George, Ware, and Prechazka, and the Mesdames Kirpal, Phillipson, and Erdmann. The title role was played by Erna Ritter.

Another feature of the entertainment was the singing of Maria E. Orthen, the soprano, who was well received and sang charmingly a group of songs, including "Ich Liebe Dich," by Beethoven; "Phyllis Has Such Charming Graces" (Old English); "Solveig's Lied," Grieg, and "Hoffnung," by Grieg. Miss Devlin was at the piano. Mrs. Charles Miehling is president of the society and Mrs. Richard Arnold is chairman of the entertainment committee. Mr. Habelmann was publicly thanked for staging and directing the performance of the Zoellner fantasia, which all voted to be one of the most enjoyable things ever undertaken by the ladies of this artistically progressive organization.

#### Volpe Symphony Program.

The Volpe Symphony Orchestra, with Katharine Goodson as the soloist, will present the following program at its final concert of the season, at Carnegie Hall, Thursday evening, March 25:

Overture, Genevieve ..... Schumann  
Symphony, No. 6 (Pastorale) ..... Beethoven  
Concerto in E flat major ..... Liszt  
Prelude to Die Meistersinger ..... Wagner

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## TONE, DRESS AND MUSIC

(Communications concerning subjects discussed in this department should be addressed to "Sartoria," care of THE MUSICAL COURIER.)

Lent seems to have given the signal for a rush of musical recitals and concerts, for, since its advent, every day and practically every available hour, has been marked by one or another of these events. Naturally enough, on the verge of a new fashion season, they have brought along with them a train of new gowns, and more than that, it has been noticeably apparent that the audiences were more smartly dressed than those which welcomed many of the same artists earlier in the season. It is the influence of spring in the air, presumably. We are wearied with the things of winter and long for what is new and fresh, and the feeling finds ready expression in clothes. Even the men, most of them, who have recently figured as the geniuses at Mendelssohn or Carnegie, the Waldorf or the Plaza, have shown a suggestion of spring style in their apparel, while as for the feminine members of the concert lists there seemed to be as emphatic an attempt at rivalry in dress as in the demonstration of their art.

### MISS ANDERSON'S EFFECTIVE FROCK.

Ecstatic little gasps and exclamations of admiration greeted Marguerite de Forest Anderson's appearance Thursday evening of last week, because aside from the anticipated pleasure of her wonderful flute playing, she had on a "perfectly stunning" gown. Usually Miss Anderson has effected pronounced simplicity in her attire, but in spite of simple lines of this frock it was regally beautiful. It was of heavy white satin in Princess effect with a simulated tunic and trimmed with real lace laid over silver which glistened through the meshes of the beautiful lace pattern. The skirt portion was in sheath effect and the bodice opening over tucked net to which exquisite lace appliqué was applied was further decorated with clusters of tulle and pearl beads. Similar clusters dotted the skirt, producing that straight line down the side that is so significant of the present trend in modes. Miss Anderson stands as one of the bright and shining examples of the benefits of deep breathing. The story of how she came to take up the flute is well known and ought to be of vital interest to many who are similarly situated. She was under training for a pianistic career when a lung affection made it necessary for her to stop all work and attend to her health. After a year of discouragement the idea suggested itself to her that the flute, requiring, as it does, great breathing exercise, might be a benefit to her. To those who knew her at that time the results seem nothing short of marvelous, for she is as strong and well as her playing of her life-saving instrument is finished and altogether delightful.

### SOME OTHER COSTUMES OF THE WEEK.

Very smart indeed was the shimmering green gown worn by one of the contraltos, who had "come out of the West," especially to sing at a musicale given in the drawing room of one of the big houses on the avenue. The underskirt was of mousseline with vine-like traceries in opalescent beads and embroidery radiating from the top and an overskirt in satin somewhat on the Louis XVth lines. The overskirt was attached to the bodice, which, in turn, was cut in one, with the skeleton sleeves and was of very handsome embroidered net. The front of the underskirt was plaited at the top in tiny diagonal tucks, which met at the center seam. A tunic yoke of plain mousseline gave the last touch to this effective creation.

Isabel Hauser was another whose recital gown was noticeably attractive, a sketch of which will appear in next week's issue of THE MUSICAL COURIER. At a "small and early" that was preceded by a musicale, one of the Metropolitan artists who sang, wore a charming black net that was heavily trimmed with jet, and another young singer had on a silk of that peculiar reddish tinge of gun metal that is unnameable. There was a tunic that fell over the underskirt diagonal-wise across the bottom and met the corsage at the Empire line. This corsage was cut in a point at either side and there was a shoulder drapery which

was fastened to it at these points with jeweled buttons. The décolletage was outlined with a double fold of silk.

### DRESSING ROOM NOTES.

Some time ago I mentioned a cold cream that I had never known to be excelled, but quite recently there has appeared a cream and a skin food that apparently is its equal, even if no more may be said.

This latter has a remarkable effect in clearing the complexion owing to certain toning properties that are intro-

faded hair to its normal color or remove the yellow from white hair, and, above all, it is guaranteed harmless.

### MEN'S FASHIONS.

More than is customary in the spring season there are noticeable new details in men's clothes. Touches of novelty have crept into evening dress. The general lines are less severe and there is a commendable deference to individual taste. Waistcoats are embroidered, and this suggests a possibility of brocades. The waistcoat, too, opens in a deliberate V-shape instead of the U-shaped opening. It is a matter of choice whether the coat lapels shall be faced to the edge, as has been the popular method, or only to within an inch. The latter is the newer. White gloves with black stitching are "in," but the stitching is only single lined.

### IN THE SHOPS.

The fad for Oriental ornaments has brought forth a riotous lot of beautiful belt buckles, chains, brooches, rings, etc., and there is an assortment of these things at a Broadway shop devoted to "unusual" articles that fairly dazes one. For \$6.50 a green gold oval shaped buckle studded with colored jewels is a rare bargain. Shoe buckles are to be had in stunning variety at a shop farther down the street, and at the same place there are no end of lovely hatpins, each one a distinct novelty, at \$1.

Tussah Royal in exquisite Ottoman effects are noted among the new mohair and worsted materials. It has a peculiarly fine lustrous finish and excellent draping qualities, so that it is well adapted to the modes of the season. Beautiful pieces of bugle trimming  $4\frac{1}{4}$  inches wide are selling for \$3.75, gun metal and dull gold combined in a wide lace is marked \$4.50, and a shaped garniture of jetted net is lovely at \$8.79.

### QUERIES.

G. M. E., Montclair.—I would thank you if you would have the kindness to give me the remedy for throat affections mentioned in THE MUSICAL COURIER of March 3, and enclose herewith self-addressed, stamped envelope for reply.

The name of the remedy has been sent you.

H. L., Wauwatosa, Wis.—Will you kindly mail me at your earliest convenience a receipt for cold cream. I should like it to be a simple receipt and one which is inexpensive enough so that my druggist can make it for me. My skin is very dry and needs a great deal of cold cream to keep it in condition. I am asking you for a receipt so that I can feel positive that the cream will not cause a growth of superfluous hair on my face and neck, even though I do use it freely. Enclosed you will find a self-addressed, stamped envelope. Thanking you in advance for your kindness.

A well recommended formula for making a cream has been sent you, also an address where a highly endorsed made cream (which is usually more satisfactory) may be obtained.

M. M. F., Montana.—I am only eighteen and am making my first appearance in concert at a large one early next month. Do you think a satin trimmed with pearl trimming would be suitable. My mother has one I should like to have made over.

I am sorry to disappoint you if you value my opinion, but the satin and pearl trimming would be too rich for so young a girl. Do you not think so yourself? Keep it a few years longer, when it will answer its purpose much better, and have a pretty soft silk made instead.

### Miss Benedict's Close Bookings.

The success that Pearl Benedict is having is evidenced by the engagements which are booked for April. The list includes: April 6, Poughkeepsie, N. Y.; April 7, Apollo Club, Boston, Mass.; April 8, concert, New York; April 11, Handel and Hadyn Society, Boston; April 12, Warren, Pa.; April 13, Tuesday Musicales, Detroit, Mich.; April 15, Rochester, N. Y.; April 16, Choral Society, Jersey City; April 20, Orpheus Society, Paterson, N. J.; April 22, Port Chester, N. Y.

A recent criticism of Miss Benedict's work in "Elijah" at Mt. Vernon reads as follows:

Pearl Benedict used with great effect an unusual voice of much power and sweetness in excellent training and under perfect control. Her first number, "Woe Unto Them" was beautifully given. "Oh, Rest in the Lord" was exquisitely sung.

The Scandinavian singer, Cally Monrad, is engaged for five years at the Berlin Opera.



Drawn by Sylvia H. Ratner.

MARGUERITE DE FOREST ANDERSON.

duced in it, and neither the cream nor the skin food is greasy, as they are liquid preparations.

A bath powder that is a delightful accessory to one's collection of toilet articles comes in cartons and is to be had in various scents, but the violet is especially to be recommended, and most people give it the preference. There is an Oriental bath powder, too, that found great favor. It gives not only a delicious perfume to the water, but it softens it and imparts this softness to the skin.

There is an obesity tea that is of the greatest benefit in reducing flesh if one prefers such a method of treatment to one of the rubber garments which have been described already in this department. Like the garment, it was originated by a physician and is therefore highly endorsed.

Once it was considered one of the cardinal sins to have one's hair dyed. Now the process has been brought to such a degree of perfection that it must be categorized among the arts instead.

A firm here in New York has evolved a coloring that should interest any one who clings to youth—and who does not? It is promised that a single application will restore



## MUSICAL LINCOLN.

LINCOLN, Neb., March 17, 1919.

The musicians of Lincoln invite comparison of the musical life of their city with that of any city in the West or Middle West of the same size. When Madame Carreño was here last year she visited one of the local music schools and paid the director, Mr. Kimball, a fine compliment upon the strength of his institution.

\*\*\*

The Eames Amateurs Musical Society has changed its name to Musical Art Club, Mr. Eames no longer residing in the city, and the personnel of the club having changed greatly, this action was thought to be judicious.

\*\*\*

Genevieve Fodrea, violin student, class of Carl Steckelburg, of the University School of Music, gave her recital for graduation at the Temple Wednesday evening, March 10. Miss Fodrea distinguished greatly both herself and teacher by her beautiful playing, and was graciously received by a large and cultured audience. Marian Camp was at the piano. The program is appended: Concerto,

Paganini-Wilhelmj; cadenza by Steckelburg; chaconne, Bach; romance, Beethoven; nocturne, Chopin-Sarasate; "Spanish Dance," Sarasate.

\*\*\*

Thursday evening, March 11, the Yomarco Guild of the First Congregational Church presented Alice Widney Conant in an attractive song recital at the Temple. Charles Mills at the piano.

\*\*\*

In the Oliver Theater Monday night, March 15, the Lombardi Opera Company gave a performance of Verdi's "Trovatore." Lack of space will not permit of a criticism. The Azucena of Dolores Frau was the best thing the evening afforded.

\*\*\*

The junior division of the Matinee Musicale gave a program of vocal and instrumental numbers at the Temple, Monday afternoon, March 15. Schubert, Schytte and Friml were among the composers represented.

FRANK HYDINGER.

## Mrs. Cochran Engaged by Boston Choral Union.

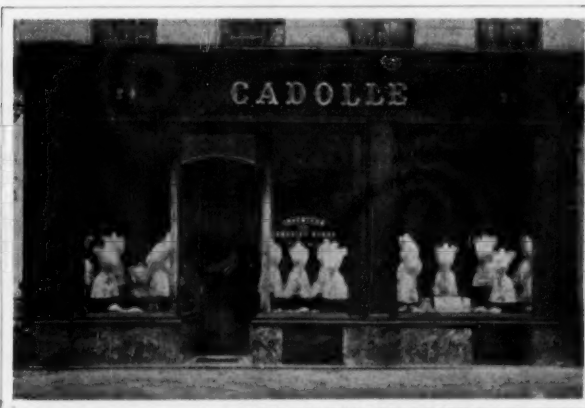
Alice Merritt Cochran, the soprano, has been engaged by the People's Choral Union of Boston for the performances of Mendelssohn's "Hymn of Praise" and Gounod's "Messe Solennelle," April 25.

## Organist Dies Suddenly in St. Louis.

Mrs. George A. Wheeler, the organist of the Gibson Heights United Presbyterian Church in St. Louis, sank lifeless to the floor while playing the prelude to a hymn. Mrs. Wheeler was carried to the pastor's study, where physicians pronounced her dead.

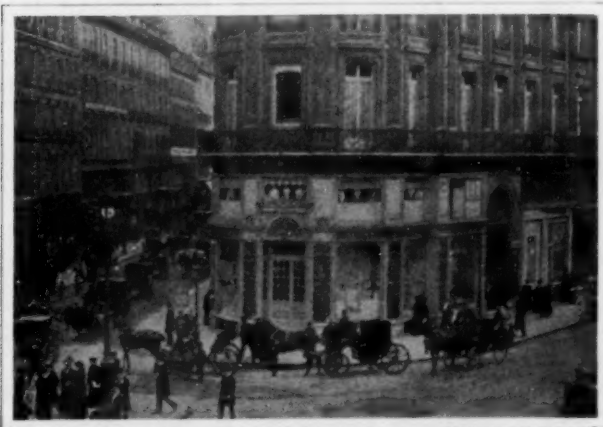
## Lawson Pupil Sings at Hotel Majestic.

Mrs. Frank E. Ward, wife of the organist of Columbia University, sang at a musicale given at the Hotel Majestic Sunday evening, March 14. Two of her numbers were "Ballatella," from "I Pagliacci," and "Si j'aurais vos ailes," by Messager. Mrs. Ward is a pupil of Dr. Franklin Lawson, the tenor.

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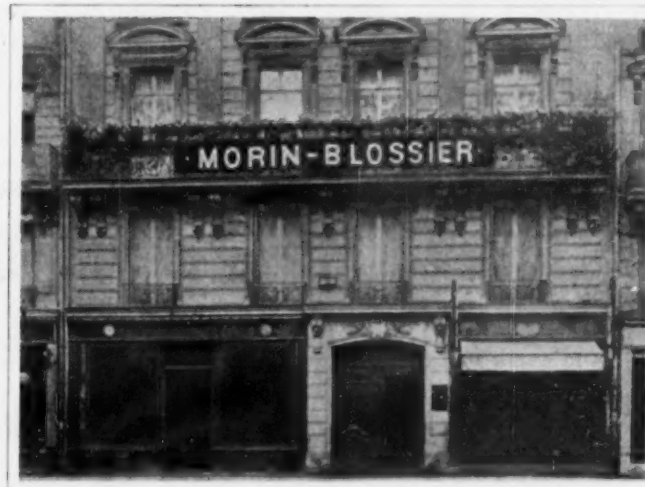
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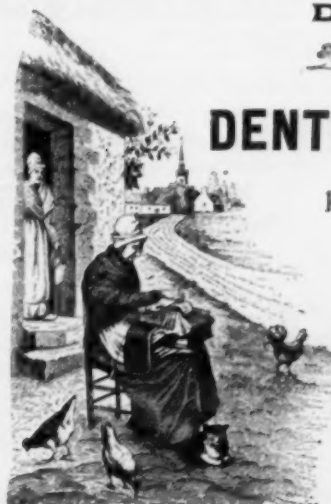
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## MUSICAL CUBA.

Havana, Cuba, March 10, 1909.

Important events in the season's musical happenings in Havana were the series of three concerts given at the Teatro Payret, by the management who presented Emma Calvé. Franz Meisel, violinist, and José Maria Acuña, pianist, were the assisting artists.

\*\*\*

The recent concert at the National Conservatory of Music of Havana, given by Emilio Enseñat, the young Cuban piano virtuoso, gave the artist an opportunity of demonstrating to his host of friends the result of his labors in Spain and France, where he received the highest praise wherever he was heard in public. Señor Enseñat is a disciple of the Spanish virtuoso Grenado, of Madrid.

\*\*\*

Julia Fons has enjoyed a long and prosperous season at the Albu Theater, and made a host of friends during her successful engagement. She came to Havana several months ago with an enviable record of 400 performances of "La Gatita Blanca" to her credit, at one of the most popular theaters in Madrid. In Havana she repeated her success in this zarzuela, as well as in "Los Borrachos," "Alegre Trompetera," "Los Estrellas," "Marcha de Cadiz," and her latest success—"Carne Flaca." It is rumored that she has signed a contract with Pedro del Villar, of the Teatro Principal, Mexico.

\*\*\*

The Havana soprano, Francisca Calvo, made her first appearance at the Albu Theater March 10, and at once

won the hearts of her audience with her splendid vocal range and the rare quality of her tones. Though it was her first appearance at this theater, the large and influential following that she has made her success in zarzuela as pronounced as any she has ever enjoyed in her operatic repertory, and her career will be watched with the keenest interest. The repertory of zarzuelas, contemplated at this theater, includes: "De la Luna a la Tierra," "El Templo" (both of these by the Cuban authors, Señores Campo and Samper), "La Reina Mora," "Granito de Sal," and "La Gatita Blanca."

\*\*\*

A Spanish opera company is holding forth at the Teatro Nacional, and includes in its prospectus a series of operatic productions of the modern Italian and Spanish schools. The featured members of this company are: Carlota Milanes, soprano; J. Bezares, tenor, and Gil Rey, baritone.

\*\*\*

The Havana correspondent of THE MUSICAL COURIER had the pleasure of greeting Waldman Teschner, correspondent of THE MUSICAL COURIER at City of Mexico, who passed through Havana, en route to New York, on the Ward Line steamer Esperanza.

LARIQ.

Anna Stahr, the Weimar pianist, and friend of Liszt, died not long ago, aged seventy-five.

Edith Walker scored a big success as Electra in Hamburg.

"Electra" was a big success in Breslau.

## NEW ORLEANS CONCERT RECORD.

New Orleans, March 17, 1909.

The recital of Ossip Gabrilowitsch was one of the great musical events of the season. A large audience greeted the pianist at the Athenæum, and, throughout the program, was emphatic in its appreciation of his art. The Schumann "Carnival" was played with remarkable beauty of tone, as was the Liszt "Tarentelle." The distinguished pianist was compelled to grant many encores, whose numbers might have been doubled, had he shown an inclination to grant further requests.

The first concert of the Beethoven Quartet proved a financial as well as an artistic success. Henry Wehrmann, its founder and first violinist; Rene Salomon, second violinist; F. Barzin, viola, and L. Faget, cellist, deserve hearty commendation upon their efficient work. The program consisted of many familiar classics, three of which were arranged by Mr. Wehrmann.

Evelyn C. Reed, a pupil of Carreño, and one of this city's well known pianists, will give a recital some time in April.

Victor Despommier's Saturday Morning Club gives its first public concert April 22. Those who have attended the rehearsals of this new, but very sincere, music club intimate that a rare treat is promised.

Robert Lawrence's recital drew a packed house at Kimball Hall. The splendid baritone sang Von Fielitz's "Eli-land" cycle with his usual purity of tone and artistic shading. He was also soloist at the last musicale of the Saturday Afternoon Music Circle.

HARRY B. LOEB.

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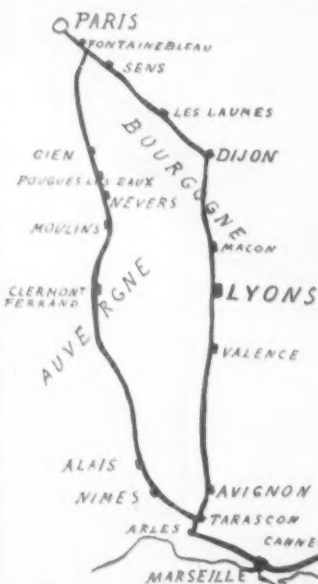
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PHILADELPHIA, Pa., March 22, 1909.

A recital was given by Edward Shippen van Leer before the Matinee Musical Club Tuesday, March 16. Assisting Mr. Van Leer were Helen Ware, violinist; H. P. Hurling, pianist; Marion Ritchie and Helen Chew, accompanists. The recital was splendidly received, which is saying much, because the Matinee Musical Club is not only a large and successful organization, but its members are really musical and are trained and critical listeners as well. Mr. Van Leer's program was so selected that it could hardly fail to please. For the lovers of the beauty and purity of the old masters there were arias from Gluck and Handel, while of the classic but more emotional school were songs by Schubert and Godard. Then groups of Scotch and Irish songs had all the charm and intimacy of the folk song. The program concluded with Max Heinrich's setting of Poe's "Raven," the instrumental part of this number being played by Miss Ritchie and Miss Chew. The violin solos by Helen Ware were well played and added to the variety and pleasure of the afternoon. The ballade and polonaise of Vieuxtemps and the Sarasate "Faust" fantasia were particularly well played. Altogether it must be said that this was the most successful musicale given by the Matinee Club this season.

A joint recital was given in Witherspoon Hall, March 17, by Julia Heinrich, contralto, and Ellis Clark Hammann, pianist. Miss Heinrich has a pleasing voice of considerable power, which she knows how to use artistically. Her numbers included "Am Strom" and "Hark, Hark, the Lark," Schubert; "Sapphic Ode," Brahms; aria from "Jeanne d'Arc," Tchaikowsky, and lighter songs by Parker, Colburn, Wyman, Leighton and Ronald. Mr. Hammann, who has occupied a prominent place in much of this season's concert work, had selected a number of interesting compositions for his part of the recital. His playing of the Schumann novelette No. 4 and the Mendelssohn scherzo in B minor gave a very good idea of his work early in the program. A forceful, frank and straightforward player, he is entirely without sentimentality, although this does not mean without sentiment and poetic expression. These latter qualities were shown in his playing of the Chopin nocturne, prelude and ballade. His technical ability is all that can be desired and was prominently to the fore in his Massenet, Moszkowski, Grieg and Staub numbers.

A lecture on "Die Walküre" was given at the Acorn Club Wednesday afternoon by Henry Gordon Thunder, with illustrations on the piano. Coming just before the performance of the opera at the Academy of Music by the Metropolitan Opera Company, the lecture proved very interesting and helpful to many who were not familiar with Wagner's ideas of the music-drama.

A song recital was given by Marian L. Heiser in the concert hall of the Combs Conservatory of Music Saturday afternoon, March 20. Miss Heiser's soprano voice is of a sweet, pure quality, and her singing shows the good results of careful training and study. On a program which was thoroughly good throughout it would be difficult to point

to any one song and say "This was best." Probably Mrs. Finden's beautiful love lyrics of India were the most attractive to many, judging from the applause they received. Other numbers of interest on the program were: "Ah! Nella Calma," Gounod; "Schlaf Wohl, Du Susser Engel Du," Abt; "Sweetheart, Thy Lips Are Touched With Flame," Chadwick; "Come to Me," Denza; "Summer," Chaminade; "When the Land Is White With Moonlight," Nevin. Viunie Clegg at the piano made a very acceptable accompanist.

The chorus of the Pennsylvania Institute for the Blind gave its annual concert at Musical Fund Hall, March 16. Haydn's oratorio, "The Creation," was chosen for this year's performance. Dr. David Wood is conductor of the chorus, and the results he gets from these people who can neither read the music or see a baton are very wonderful. The soloists at the concert were Mrs. D. D. Wood, soprano; Charles Manypenny, tenor; Dr. G. C. Anthony, bass. The orchestra was conducted by Charles Schmitz.

The Dubinsky Trio gave the third and last concert of the season Wednesday evening, March 17, at Witherspoon Hall. The trio consists of David Dubinsky, violinist; Bertrand Austin, cello, and Edith Mahon, pianist. These three performers are real musicians and play together most sympathetically. It is not so surprising, therefore, that even this, their first season, has met with a goodly success. The main feature of Wednesday's performance was a trio by Mr. Dubinsky, played here for the first time.

At his organ recital last evening in St. Clement's Church S. Wesley Sears gave a program consisting entirely of music from Wagner's "Parsifal." Arrangements of the "Vorspiel," the "Transformation" music, and the "Good Friday Spell" were impressively played.

A stormy March afternoon did not prevent an audience of over 3,000 people from filling the Academy of Music last Friday afternoon, drawn from all parts of the city and surrounding towns, to hear Thaddeus Rich, solo violinist and concertmeister of the Philadelphia Orchestra. The program was not only an interesting one but a daring one for a young violinist twenty-three years old to attempt. But men of power, without being conceited, usually have some idea of their own greatness, and no doubt Rich had the assurance of his own inner self that he was master of his program when he elected to play the following:

Concerto in D major.....Paganini  
Concerto in D major.....Tchaikowsky  
Ciaconne.....J. S. Bach  
Romanze in G major.....Beethoven  
Airs Russe.....Wieniawski

Such a program embraces the whole history of violin literature. Although popular approval chose the Wieniawski "Airs Russe" as the favorite number on the program, there can be no doubt in the mind of the musician that Rich's playing of the Bach ciaconne and as an encore the more simple Bach air for G string, were the real great numbers of the program. Without show, without fireworks of artificial harmonies, left hand pizzicato or anything of the kind, the "Ciaconne" is an overwhelmingly difficult work to play at all, yet Rich played it with large tone, with ease, wonderful phrasing, and understanding of the big design and proper interpretation of the work. Few players have the tone of this man. Never has that air for G string been heard to speak to the listener as when played last Friday. The Beethoven "Romanze" was also very lovely as played by Rich. The Paganini, Tchaikowsky

and Wieniawski numbers are thrilling and exciting on the score of their technical difficulties, but there is no need of saying very much about them, as the thought of technic does not intrude very often when Rich plays. His easy mastery of all difficulties leaves the mind free to dwell on his large, sweet tone and sympathetic interpretation. In speaking of the general success of the recital, the immense audience and the atmosphere of appreciation and enthusiasm that prevailed, it is well to pay a word of tribute to Ellis Clark Hammann, who acted as Mr. Rich's accompanist, and was entirely satisfying in his work at the piano.

Monday evening, March 15, the Boston Symphony Orchestra gave the last concert of its Philadelphia series. The program consisted of Berlioz's "Fantastic Symphony" Vorspiel to Wagner's "Meistersingers" and a "Fantastic Suite," for piano and orchestra, composed by Ernest Schelling, who also played the piano part. The difficult and brilliant Berlioz symphony was perfectly played by the magnificent orchestra, as was the Wagner overture. Schelling's suite was the only unfamiliar number on the program. It proved to be an interesting work, showing cleverness and skill on the part of the composer, who used a number of American airs, and worked them up in original fashion.

The Pennsylvania College of Music gave a musicale in Church Hall Monday evening last. The program consisted of the following numbers: Duo, "Valse Impromptu," Misses Richman and Yoos; songs, Anna M. Egan; scherzo, Pauline Rump; violin, "In der Schenke," Master John Frankentfield; "Life," LeRoy Ehmann; "Yearning," Mary Yoos; violin, "Adoration," Rena Fulmer; "Drink to Me Only With Thine Eyes," and "The Clang of the Forge," L. Wiltbank Keene; nocturne, Mabel Richman; duet, "I Live and Love," Miss Egan and Mr. Ehmann; "Song Without Words," Edna Campbell; violin, "Souvenir de Wieniawski," Rena Fulmer; "Tone Poem" (Scotch), Edith Griffith.

WILSON H. FIE.

#### Jomelli's Recital Program.

Madame Jomelli's recital program at Mendelssohn Hall, Friday evening, March 26, will include two arias, which the prima donna has been requested to sing—aria from "Louise" and the "Mirror Scene" from "Thais." The program follows:

Pan's Angelus.....Cesar Franck  
Invitation au Voyage.....Henry Duparc  
Aria, Louise (By request).....Chapientier  
La Reuse.....Gabriel Pierné  
Pastorale.....Bizet  
Aria, Thais (By request).....Massenet  
Aus Meinen Grossen Schmerzen.....Robert Franz  
Mainacht.....Brahms  
Auf dem See.....Josephine Lang  
Ich Bin Eine Harfe.....Erich Wolff  
Faden.....Erich Wolff  
In dem Schatten Meiner Locken.....Hugo Wolff  
Mausfallen Spruchlein.....Hugo Wolff  
Invocazione a Venere.....Attilio Pirelli  
Dove Schintillano.....Boschi  
Similitudine.....Boschi  
Netherland's Songs—  
Far Off I Hear a Lover's Flute.....Wakefield Cadman  
Charity.....McDermid  
The Flower Rain.....Edwin Schneider  
Nocturne (Written for Madame Jomelli).....Magdalen Warden  
Tomorrow (Written for Madame Jomelli).....Charles Gilbert Spross  
The Call of Radia (Written for Madame Jomelli).....Harriet Ware

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CINCINNATI, March 17, 1909.

The encouraging statement of the Cincinnati Orchestra Association, to the effect that \$35,000 of the needed \$50,000 guarantee fund for the reorganization of the Symphony Orchestra has already been subscribed, is an indication that the ladies of the board are in earnest for the accomplishment of this project. The remaining \$15,000, which is absolutely necessary before the plans of the association can be carried out, is to be raised by popular subscription. The amount already secured has come from liberal donors, and the remainder will probably soon be raised, as the people of more limited means are now being appealed to by circular. Nothing will be done to secure a conductor until this sum has been raised, although there are a number of applications for the position. This season of symphony fasting has done much to help the project along, and it is to be hoped that our orchestra will be a certainty within the next few weeks. Mrs. C. R. Holmes, who is directing the project, is responsible for its success thus far, and hopes to see it an assured success within a short time.

Clarence Adler, the young Cincinnati pianist, has returned from Europe, and will give a recital in Music Hall March 24.

A program of concertos will be given by Adele Westfield, the brilliant pianist, and Emil Knoepke, cellist, of the College of Music faculty, assisted by the College Orchestra, at the Odeon, April 13. It will be virtually an entire evening of solo numbers of classic proportion, in which the pianistic and musicianly qualifications of the soloists will be offered much opportunity. The very mention of the compositions to be presented awakens the interest of the music lover, when such works are included as the Bach D major concerto for piano, with flute and violin obligato, string orchestra accompaniment, which, though one of the least known, is, nevertheless, considered one of the most brilliant by one thoroughly familiar with the works of the great composer. Equal in importance and fully as interesting, will be the Beethoven rondo in B flat for piano and orchestra, the very poetic "Romanza" from the Rubinstein D minor concerto and Pierné's brilliant "Fantaisie Ballet." Miss Westfield is accepting a tremendous task in the performance of the above. Mr. Knoepke will play the difficult A minor concerto for cello and orchestra by Saint-Saëns. All the numbers on the program will be given under the direction of Albino Gorno, who is diligently rehearsing the participants.

Louise Dotti is preparing her advanced pupils for a song recital at the Odeon, March 25. This is to be the next evening recital in the College of Music series and an interesting program, mostly of operatic nature, will be given. Some of the participants on this and the former programs given by Madame Dotti's class will appear in an evening of operatic scenes later.

A song recital will be given by advanced members of the class of Lino Mattioli, of the College of Music, at the

Odeon, April 1. Signor Mattioli is also busily engaged in preparing members of the operatic class for a performance of the third act and the church scene from "Faust," in costume, to be given in the near future. The cast for the third act will be made up of the following: Emerson Williams, Mephisto; George Keller, Faust; Mary Green Peyton, Marguerite; Ruth Morgan, Siebel, and Laura Baer, Martha. The church scene will be given by Miss Morgan, as Marguerite, and Herman L. Gantvoort, Mephisto.

The Sinfonians are rehearsing several times a week for their performance of Gilbert and Sullivan's comic opera, "Iolanthe," which is scheduled to take place at the Odeon, March 29. The present members of the local (Eta) Chapter fully expect to duplicate, if not surpass, the success of their brothers of former days, in their performance of "Mikado," "Trial by Jury," and "Box and Cox."

Under the direction of Chaplain Pruden, the College of Music will present four talented young musicians in the next of the series of entertainments which he is conducting at Fort Thomas, and to be given March 18. Those who will participate are: Ruth Morgan, soprano; Ethel Bailey, pianist; Herman L. Gantvoort, basso and reader, and Ernest LaPrade, violinist.

At the urgent request of many in attendance, who expressed enthusiastic praise over the artistic program heard at the second chamber concert by the College String Quartet last Tuesday evening, and of many others who did not attend because of the threatening weather, the program will be repeated March 23. The program contains the Beethoven quartet, op. 74; Louis Victor Saar's sonata, op. 49, C minor, and the Mozart clarinet quintet.

The next evening recital to be given by pupils of Joseph O'Meara, director of the departments of elocution and acting at the College of Music, will be given at the Odeon, March 31. Mr. O'Meara has been booked for a lecture-recital at St. Stanislaus College, Chicago, the middle of April.

#### ADDITIONAL NEWS FROM CINCINNATI.

CINCINNATI, March 20, 1909.

Cincinnati have had the pleasure of witnessing during the past week a very good performance of "Madam Butterfly" by an English opera company presented by Max Faetkenhauer at the Lyric Theater. This was the first opportunity for the music lovers of this city to hear grand opera, and it is needless to say that it was well received. The company is a very good one, having for the principals Adelaide Norwood, Louie Collier, Ottley Cranston, Henry Taylor, Arthur Deane and others, and deserves its success.

Martha Ronfort, pianist, and G. W. Ronfort, organist, gave a delightful recital before the students of the College of Music Saturday noon in the Odeon. Mr. Ronfort is the musical director of the "Madam Butterfly" Company and is an excellent organist. His wife is a very clever pianist and these musicians delighted the audience with the following program:

Prelude and adagio.....Guilmant  
M. Ronfort.  
Pastorale and capriccio.....Scarlatti  
Three hands .....Rameau  
Spinning Song .....Mendelssohn  
Toccata in D minor.....Bach  
First movement from concerto in D minor (For piano and orchestra) .....Rubinstein  
(Orchestral part on organ.)

Two numbers of chamber music and a group of songs by Helen Hinkle constituted the program of the second concert by the Cincinnati Trio last evening at the Odeon. The trio was assisted by Walter Werner, viola, in the Dvorák quartet, op. 23. Miss Hinkle's opening number, "La Procession," César Franck, was delivered with graphic im-

pressiveness. Probably no finer interpretation could be suggested. "The Dream in the Twilight" in her rendering was an exquisite piece of daintiness. The final number brought out the full power of her beautiful voice. She sang "The Serenade" of Mr. Saar, a composition quite at home in the splendid company in which it found itself, with such rare sympathy that her hearers were grateful for her repetition of it upon encore. "The Mandolin," Debussy, was another number which found popular favor and which she kindly consented to repeat. The closing number played by the trio was new to Cincinnati audiences, and in fact to the American public. The composer, Paul Juan, a comparatively young man, owes his present musical prominence in part to the trio caprice, op. 39. It abounds in weird, fantastic passages which suddenly break into strains of heavenly sweetness. Its interpretation by Mr. Saar, Mr. Hahn and Mr. Knoepke placed it at its best advantage before an appreciative audience. The audience was a large one of society and musical people as well as students.

The College String Quartet gave its second concert at the Odeon last night before an appreciative audience. The weather somewhat interfered with the attendance and also had its effect on the various instruments. Apart from that, the program was well rendered and cordially received. It opened with the Beethoven quartet, op. 74, commonly known as the "harp" quartet, which was played with dignity and musicianly understanding. The second movement was especially well done, and the brilliance of the final movements also received their share of attention. A sonata for piano and cello, written by Louis Victor Saar, was then played by Mr. Saar and Emil Knoepke. The work was performed privately some months ago, and the favorable impression it produced at that time was fully sustained last night. It is a well made work, written with a sincere purpose, and especially well adapted for the cello. Both Mr. Knoepke and Mr. Saar played it sympathetically and effectively. The composer was most cordially greeted at the conclusion, as was the artist who assisted him. The final number of the evening was the Mozart clarinet quintet. In place of Melville Webster, who was to have assumed the clarinet part, but who was prevented by an accident, Joseph Elliott performed at short notice. Mr. Elliott was the solo clarinet of the former Symphony Orchestra and is a very talented and artistic player of the instrument. His phrasing, as well as the tone he displayed in the quintet, blended excellently with the other instruments. The refreshing music was given with clarity and unanimity, Mr. Ern being especially at home in this style. The others of the quintet, Messrs. Burkell, Werner and Knoepke, also earned the applause accorded the quintet, which is steadily gaining in poise and perfection of ensemble.

Louise Dotti is preparing her advanced pupils for a song recital at the Odeon, March 25. This is to be the next evening recital in the College of Music series and an interesting program mostly of operatic nature will be given. Some of the participants on this and the former programs given by Madame Dotti's class will appear in an evening of operatic scenes later.

A program of concertos will be given by Adele Westfield, the brilliant pianist, and Emil Knoepke, cellist, of the College of Music faculty, assisted by the College Orchestra, at the Odeon, April 13. It will be virtually an entire evening of solo numbers of classic proportion, in which the pianistic and musicianly qualifications of the soloists will be offered much opportunity. The very mention of the compositions to be presented awakens the interest of the music lover, when such works are included as the Bach D major concerto for piano with flute and violin obligato, string orchestra accompaniment, which, though one of the least known, is, nevertheless, considered one of the most brilliant by one thoroughly familiar with the works of the great composer. Equal in importance and fully as interesting will be the Beethoven rondo in B flat for piano and

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orchestra, the very poetic romanza from the Rubinstein D minor concerto and Piere's brilliant "Fantaisie Ballet." Miss Westfield is accepting a tremendous task in the performance of the above. Mr. Knoepke will play the difficult A minor concerto for cello and orchestra by Saint-Saëns. All the numbers on the program will be given under the direction of Albino Gorno, who is diligently rehearsing the participants.

At the urgent request of many in attendance who expressed great praise over the artistic program heard at the second chamber concert by the College String Quartet last Tuesday evening and of many others who did not attend because of the threatening weather, the program will be repeated March 23. The program contains the Beethoven quartet, op. 74; Louis Victor Saar's sonata, op. 49, C minor, and the Mozart clarinet quintet.

The next evening recital to be given by pupils of Joseph O'Meara, director of the departments of elocution and acting at the College of Music, will be given at the Odeon March 31. Mr. O'Meara has been booked for a lecture-recital at St. Stanislaus' College, Chicago, the middle of April.

Monday evening last Cincinnati's musical elite availed themselves of the rare opportunity of hearing the two final Beethoven cello sonatas, given a masterly performance by Theodor Bohlmann, pianist, and Julius Sturm, cellist, at the Cincinnati Conservatory of Music, thus completing the entire series, the first three having been performed in January. Mr. Bohlmann prefaced the playing of these seldom heard sonatas with a scholarly lecture, dealing with the special influences under which Beethoven had composed the two sonatas in hand, quoting both from Beethoven's diary and from eminent contemporaries. These explanatory remarks he supplemented by a close analysis of both sonatas, giving illustrations which greatly assisted the audience in its understanding of these intricate works. A spirit of true reverence, which was reflected from the artists to their serious, appreciative listeners and brought into being a serious artistic atmosphere, pervaded the classical performance of the great Beethoven works.

The annual series of Graduation Recitals at the Cincinnati Conservatory of Music was given an emphatically successful opening last Thursday evening, when Frederic Shailer Evans presented his pupil, H. Ray Staater, in a piano recital. Mr. Staater is a young pianist of decided musical attainments, possessing an artistic nature and a well developed technique with which to give it expression. He played the following program:

Allegro di Molto.....Ph. Em. Bach  
Andante, F major.....Beethoven  
Theme and variations, op. 142, B flat major.....Schubert  
Impromptu, op. 29, A flat major.....Chopin  
Nocturne, op. 55, No. 1, F minor.....Chopin  
Etude, op. 10, No. 5, G flat major.....Chopin  
Concerto, op. 40, D minor. Allegro appassionata (Orchestral part on second piano).....Mendelssohn  
Valse Oubliée.....Liszt  
Hark, Hark the Lark.....Schubert-Liszt  
G.

#### CONCERTS IN BUFFALO.

Buffalo, March 19, 1909.

The important event musically of this week was the association of the Pittsburgh Orchestra, Emil Paur conductor, and the Clef Club, Alfred Jury conductor, in a fine program, enjoyed by an immense audience, at Convention Hall, Tuesday evening. Paur was warmly greeted when he opened the concert with Weber's "Euryanthe" overture, followed by Conductor Jury's presentation of the Clef Club in Mendelssohn's setting of the Ninety-eighth Psalm, arranged as an eight part chorus, its dignity enhanced by the orchestral accompaniment. "Trisagion and Sanctus," Hawley, was so well sung that Mr. Jury allowed an encore, his own national hymn, which aroused great enthusiasm. The other numbers coming in between orchestral selections were "Rock-a-Bye" (ladies' voices), Neidlinger; "Still as the Night," Fitzhugh-Bohm; "Hymn to Music," Dudley Buck, and Elgar's "Lullaby." A fitting climax was the singing of "Come With Torches," Mendelssohn, with the orchestra. A noble interpretation was given by the Pittsburgh Orchestra of "Lyric" suite, op. 54, by Grieg. In its original form this particular opus was a set of six piano pieces. Anton Seidl orchestrated four of the numbers, then Grieg himself did the same. The orchestration is full of color and instinct with the drolleries of elf and dwarf. The "March of the Dwarfs" is full of witchery and musical protests. The encore given was the dainty ballet music from "Rosamund." Most infectious was the humor of the "March Joyeuse," by Chabrier. Another selection superbly played was the "Tannhäuser" overture. The encore "Traumerie" was indeed a dream, the ensemble so perfect that it seemed to be a solo performance. The successful work of the young Clef Club of 200 members is regarded with pride by Buffalonians, for this organization strives earnestly to realize the high ideals

of its able instructor. Conductor Jury's thorough knowledge of vocal culture and choir drill is proven by its results. Add to Jury's enthusiasm that of Emil Paur, plus his geniality, is it any wonder that both conductors won much applause and deserved appreciation? W. H. Mossman, manager of the Pittsburgh Orchestra, was present. Both he and Louis Gay, local manager, were made happy by the evident enjoyment of the big audience and the box receipts.

It is gratifying to note the progress made in public favor by young Monica Dailey, concert pianist. After winning honors in New England Miss Dailey gave a concert in her home town, Batavia, N. Y., which was largely attended by friends proud of the young pianist's career. The Daily News said: "Her playing was an inspiration, owing to her youthful poise, perfect freedom from mannerisms; that she possesses a subtle, magnetic, heart reaching method; a decided natural talent which is likely to place her in the front rank of great pianists."

Through the enterprise of a prominent music loving citizen, Henry vom Berge, a library of orchestral music owned by John Lund has been placed at the disposal of the Buffalo Orchestral Society, of which Dr. Walter Goodale is the conductor.

Marvin Grodzinsky, concert pianist and teacher, has removed to a handsome studio in the new Block building, Elmwood avenue and Utica street. Mr. Grodzinsky has lately returned from a three years' course of study at Vienna, two years under Leschetizky and Bree. Mr. Grodzinsky received his earliest piano instruction from F. W. Riesberg and appeared in recitals at seven years of age as a boy prodigy. At fourteen he played at one of the New York State Music Teachers' conventions. He has steadily advanced in his art and has already raised a large class during the past three months. While in Austria he was the able Vienna correspondent of THE MUSICAL COURIER. It is his intention to return later on to Europe to continue his studies with Leschetizky so as to become equipped for a touring concert career. He is an ambitious young man, whose success is a matter of pride to his friends.

Nellie Gould, director of the flourishing Ionian Club, will give a recital March 30 at the Twentieth Century Club with the assistance of George Frank Spencer, of Dansville, N. Y. VIRGINIA KEENE.

#### LOS ANGELES MUSICAL EVENTS.

Los Angeles, Cal., March 13, 1909.

The Nowland-Hunter Trio closed its series of six concerts Monday evening, the program being a "Request" one, and consisted of trios by Arensky and Gade and the Grieg G minor violin and piano sonata.

Tuesday evening David Bispham drew a large audience to his recital. The middle portion of the program was given over to Poe's "Raven," read by Mr. Bispham, with clever incidental music by Bergh. The entire program gave much pleasure, and every one felt as much as ever that there is but one David Bispham. Harold Osborne Smith, pianist, supports the artist admirably.

Thursday evening, the fifth Lott-Krauss chamber concert was given. A local composer, C. E. Pemberton, was given a prominent place on the program by the rendition of his string quartet founded on negro folksongs. Mr. Pemberton is proud of the fact that he received all his musical education in this city. This quartet is ably worked out. Besides the Pemberton quartet, the Krauss artists played the quartet by Mozart, in D major, No. 21, and the Dvorák quintet in A major, op. 81, with Dalhousie Young at the piano. Harry Clifford Lott sang three songs: "Gesegnet seid mir," Tschaiakowsky; "Schlaf Ein," Tschaiakowsky, and "Nevertheless," by William Berger.

Dates are set for Gabrilowitsch, Mischa Elman and Dr. Ludwig Wüllner, and are March 26, April 27 and 29, under the management of L. E. Behymer.

Dalhousie Young's second lecture-recital was given Friday evening. It was a valuable evening to musicians and students.

Rudolf Friml, pianist and composer, who has been in Los Angeles this season, leaves soon, and will join Destinn's concert company in London as pianist. He plays Tuesday evening in a farewell recital. BLANCHE ROGERS LOTT.

"Josef in Egypt," by Méhul, says an exchange, is soon to be revived at the Royal Opera House in Berlin, in spite of the failure of the work in Vienna. Max Zenger has written recitative to the score, which is said to be responsible for the success of the opera in those towns in which it has been used.

#### MUSIC IN THE BUCKEYE STATE.

Youngstown, Ohio, March 24, 1909.

Johanna Gadske may be the artist for the May concert to be given by the American Glee Club, if present arrangements are perfected. A committee consisting of William James, George Suthann, John P. Dillon, John Reese and Hugh McGuire has been selected by President Ralph Shorman to act in an advisory capacity with the executive committee for the purpose of selecting an artist, and it is the consensus of opinion among the members that Gadske will be chosen, because this great artist is a prime favorite in Youngstown.

Sunday afternoon thirty-two musicians were mustered into the Fifth Regiment, Ohio National Guard, at Canton. The musicians comprise the personnel of the Thayer Band, which is considered one of the best military bands of this country. William E. Strassner is director of the band.

An excellent concert program was given at the Auditorium, Canton, by the Peranian Concert Company Friday evening. A small sized audience greeted the artists of the company, who are Ivena Brickman, pianist; Lutie Nigh Traxler, soprano; Alto Carrothers, violinist, and J. Newton Traxler, reader. The concert was given under the auspices of the First Church of God, and all the numbers were well received.

Airs by Irish composers featured the meeting of the Musical Club, of Sharon, Wednesday, in the Buhl Club music room. The program was exceptionally brilliant, and a large proportion of the membership was present.

An operetta, "The Sweet Maid," will be given in the Park Theater, Youngstown, by the German Stock Company, from Cincinnati, April 14. This operetta is to take the place of "Die Fledermaus," first announced. The company stops over in Youngstown on the way from Cleveland, where it gave a several weeks' performance of German opera.

The vesper service held at the First Presbyterian Church Sunday evening was in charge of the Westminster Men's Club, Warren, which company of men provided a Mendelssohn program. President W. H. Dana, of Dana's Conservatory, made the address of the occasion. A musical program was presented by Mrs. Edward L. Warner, Ray McElwain, Dr. H. G. Ormeroid, E. C. Tillotson, and others.

Physicians in charge of Dr. W. B. Isenberg, the Sharon tenor, who recently suffered a stroke of paralysis, indicate in a report that the famous singer will not recover from the affliction. It is reported that the patient suffered another stroke on Sunday last.

A number of Westminster students took part in the musical program presented Tuesday evening, March 23, in the United Presbyterian Church, New Castle. The musicale was given under the direction of George A. Long, choir director of the church, and the participants, in addition to the Westminster Quartet, Messrs. Long, Miller, Heinrich and Fulton, were Miss Randall, reader, and George A. Westlake.

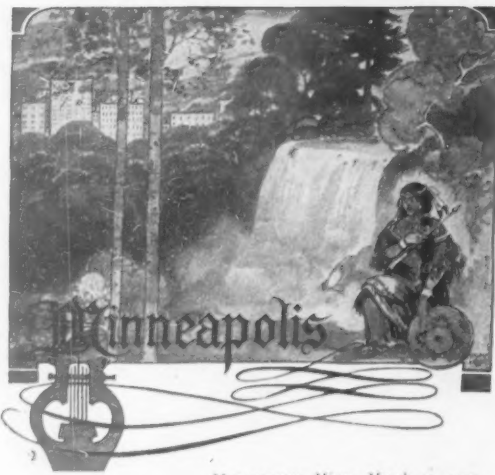
Dana's Senior Military Band and the Boys' Glee Club, of Warren High School, participated in the Four-County Teachers' Convention, held at Niles Saturday. The band gave a full concert program, and the Glee Club sang Nevins' "Rosary" and an arrangement of "Old Black Joe," under the direction of Prof. J. M. Manville.

An Old Folks' Concert was given at the First Christian Church, Youngstown, Tuesday evening, by the choir of that church. Participants were Oliver Creed, Blodwen Morgan, William Jenkins, W. B. Hert, the Vocal Society, Josiah Guttridge, Mesdames E. B. Stilson, Charles H. Yahrling and C. B. Klingsmith.

La Rue Boals, basso, of New York, and Edwin Douglass, tenor, of Cleveland, will be out of town soloists for the presentation of Dubois' "Seven Last Words," to be given at the First Presbyterian Church of Youngstown, under the direction of Myra McKeown, Sunday evening. Harriet Worrall will be the soprano soloist.

J. Thomas Hay, with Julian Breting, Alme Ulmschneider, Irma Steele, Edith Frease March and Mrs. J. E. Shorb, appeared in a musicale given for the benefit of the W. H. M. S. of the First M. E. Church of Canton, at Mrs. John Fraunfelter's home Thursday evening. The program was exceedingly pleasing.

Garrett Conners, a pupil of Lester Busch, of Youngstown, appeared in interpolated songs during a performance of "She Stoops to Conquer" given Sunday evening with great success at the parish theater of the Immaculate Conception Church. L. C. BUSCH.



MINNEAPOLIS, MINN., March 20, 1909.

Monday night marked an epoch in the history of the Minneapolis School of Music, Oratory and Dramatic Art, for it was on that evening that ten of the advanced pupils of the school made a public appearance, supported by a symphony orchestra of twenty-five men. This is the first



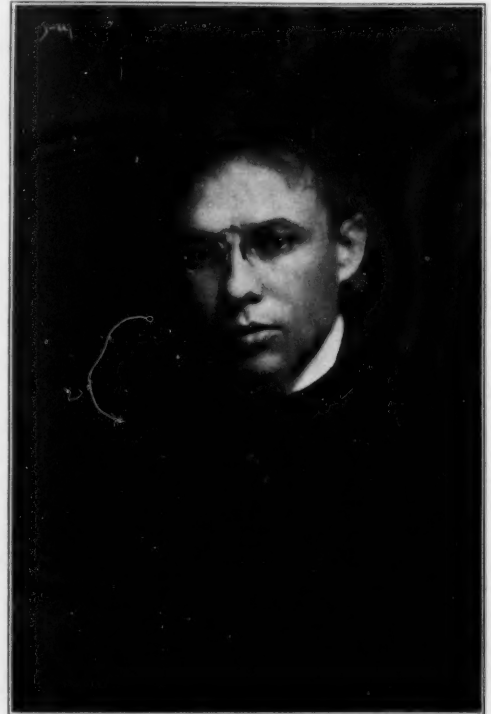
WILLIAM H. PONTIUS.

time any such elaborate event has been tried in this part of the country, and it was such a pronounced success that from now on it will be one of the regular features of this progressive school. The pupils to appear were from the voice and piano departments, and were the most advanced of those who had been under the personal supervision of the heads of these departments, William H. Pontius and Carlyle Scott. There were seven of Mr. Pontius'

pupils on the program and two of Mr. Scott's. Every available seat of the 500 in the school recital hall was taken, and many extra chairs were in use—which goes to show the keen interest taken in the event by the general public, for it was a paid affair, and the house was not largely "papered." The piano pupils were Thonny Felland, who played the first movement of the Grieg concerto, and Lulu Glimme, who played the first movement of the Rubinstein concerto in D minor. The voice pupils were Tenie Murphy, who sang "Ah figliuol! mio figliuol!" from "The Prophet," and "O Mio Fernando," recitative and aria from "La Favorita"; Maud Meyer, who sang the polonaise from "Mignon"; Elizabeth Ghrist, who sang "Ah, fors e' lui," recitative and aria from "La Traviata"; Clara Christensen, who sang "Roberto, o tu che adoro," from "Robert the Devil," and the waltz song from "Romeo and Juliet"; Senator S. F. Alderman, who sang "She Alone Charmeth My Sadness," from "The Queen of Sheba"; Clifford Wilkins, who sang "In felice e tu credevi," from "Ernani," and "Song of the Golden Calf," from "Faust," and Philip Dunne, who sang the cavatina from Gounod's "Faust." Miss Meyer and Miss Murphy were also heard in "Quis est Homo," from Rossini's "Stabat Mater." Criticism of these pupils is an extremely hard matter, because they did not sing and play like pupils, yet they did not appear before the public in the capacity of professionals. They might well have been heard as professionals, however, for no part of the performance smacked of amateurishness, and most of it was superior to half the professional work which the writer has had the pleasure of hearing this winter. During the concert, as a matter of fact, the writer mentally reverted to a night about three months ago, when he sat in the Manhattan Opera House in New York and heard a miscellaneous program of vocal and instrumental numbers. And the concert by the Minneapolis School of Music did not suffer by comparison. That is saying a great deal, of course, but facts are facts, and those are the facts as they appeared to the writer, who has been listening to concerts and participating in them for upward of a quarter of a century. Miss Murphy is a great singer. She is not to be classed with pupils, because she is already far and away the best singer who has appeared locally this season (excepting, of course, the artists who have appeared at the symphony concerts, and even some of those were not as good). Clifford Wilkins is a great singer. He has the voice, the style, the manner and the brains to make himself felt in the world of art, and he will be heard of before long, too. Miss Myer is a very fine singer, and she sang the "Mignon" polonaise with all the distinction of an artist. Elizabeth Ghrist is pretty young to be singing such heavy things, but she shows a maturity in her work that one would expect only from much older ones. Miss Christensen also sings very prettily. Mr. Alderman does not claim to be more than amateur, and he has no ambition to be a professional singer (for most of his time is taken up making laws for the State), but he knows how to sing, and it is a joy to listen to him. Mr. Dunne is a boy of eighteen, but has a splendid voice, and sings well. In the piano work, Miss Glimme must be given credit for excellent results. Her technic is clear cut, her use of the pedal very artistic, and she plays without any fuss in a way thoroughly to captivate even those satiated with piano music. Miss Felland did notably good work with the Grieg concerto, also. Mr. Scott conducted for the piano numbers, and Mr. Pontius for the songs. That Mr. Pontius is no novice with the baton was easily perceived from his perfect control of the orchestra. Mr. Pontius, who is the director of the department of music in the Minneapolis School of Music, Oratory and Dramatic Art, has had a long career as teacher, conductor and composer, and is doing some splendid work here. He was the teacher of Marion Green, the basso-cantante, of Chicago, and Genevieve Wheat, contralto, of New York City, both of whom are very well known in the profession. Mr. Scott, head of the piano department of this school, has made great strides in his profession since leaving Teichmueller, his teacher, in Leipzig several years ago. He is recognized as one of the leading teachers of the Northwest, has been

president of the Minnesota State Music Teachers' Association, and is a power in that organization at present. He is also director of the Euterpean Club (a female chorus) at the University of Minnesota, a club that stands at the head of such organizations in this part of the country.

A few weeks ago a paragraph appeared in this department in regard to Florence Pauly, a very talented young pianist. The other day the writer had the privilege of hearing her and two of her talented brothers in private. Florence Pauly is sixteen years old, her brother Eugene is eighteen and an exceptional baritone, her brother Fran-



CARLYLE SCOTT.

cis is nineteen and an exceptional violinist and composer. He sits at the first stand of second violins in the Symphony Orchestra. At his age he has composed a piano quintet, four string quartets, two violin sonatas, a violin concerto, and several songs and piano pieces. Mrs. Pauly is going abroad the first of August with Florence and Francis, and they will continue their studies in Berlin. Florence will probably study with Alberto Jonás and Francis will study harmony and composition with Hugo Kaun. Next year Eugene will join them.

The next string quartet concert by the Minneapolis Symphony Quartet will be given in Handicraft Guild Hall, Wednesday afternoon, April 14, under the auspices of the Woman's Club.

The season of symphony concerts came to an end last night, and, only for the fact that it sounds too spectacular for a sober symphony orchestra, we would be inclined to say that the season closed in a blaze of glory. With Paderewski as the soloist, the César Franck symphony as the piece de resistance in a great program, with a house packed from pit to eaves, one might be excused for being more enthusiastic than usual. But there is still another reason

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for enthusiasm in that the concert was the best of the year, was finest in point of finish, and gave the audience cause for joy in being able to leave the hall with the feeling that the highest possible artistic attainment had been made and that they had helped support an art movement of such tremendous import. The program was as follows:

Symphony in D minor.....Cesar Franck  
Concerto in C minor.....Saint-Saëns  
Nocturne in B major, op. 62.....Chopin  
Etude, No. 9, op. 25.....Chopin  
Mazurka, A flat, op. 59.....Chopin  
Valse, C sharp minor, op. 64.....Chopin  
Rhapsodie, No. 12.....Liszt  
Love in Springtime.....Georg Schumann

It has been stated that Mr. Paderewski was not feeling well at the time of the concert, was quite ill, in fact, but if that is so it was not noticeable in either his playing or his manner. He played the concerto with power and brilliancy and did something almost unheard of in bringing crashing chords out of the piano without pounding. Never, at any time, was there a semblance to pounding or thumping, even in the heaviest passages, and there was never an indistinct note in his whole performance. His use of the pedal is as wonderful as his use of the keyboard, and it is probably a fact, as has been stated, that no one has made such an exhaustive study of the pedal as he; certain it is that no one else gets the effects from the pedal that he does. After much persuasion by the audience he played for an encore to his first number the "Nachtstück" of Schumann. He played two encores after his second group—the famous Paderewski "Minuet" and the Mendelssohn "Hunting Song." Those who were so fortunate as to get seats considered themselves lucky, for this great artist was never heard to better advantage. It is the opinion of those who have attended all the concerts this winter that the height of fine orchestral work was reached in the symphony last night. The writer has heard this symphony on other occasions—notably by the Theodore Thomas Orchestra—but it must be said that it never appealed so much to him as when given under Mr. Oberhoffer's direction last night. It was beautifully done and formed a fitting climax to a splendid season of symphonies.

Maurice Eisner was heard in the fourth of his Beethoven recitals in the Northwestern Conservatory Hall last Saturday. These recitals have been given monthly and have been devoted to the sonatas, two being given each month in chronological order. The sonatas will be continued in April.

Mildred Sahlström, a violinist of fourteen, very nearly created a sensation at the Thursday Musical concert, Thursday. She played the De Beriot concerto, with her mother for accompanist, and there was never a moment of weakness or uncertainty in her work. She has splendid bow technique and her tone is round and full like that of a mature artist. It will be somewhat surprising if she is not heard of in the future. She received a veritable ovation on this occasion. At this concert Gertrude Dobyns, a teacher at the Northwestern Conservatory, played the Chopin nocturne in E and the ballade in A flat; Wilma Anderson-Gilman played the Brahms rhapsodie, op. 79, No. 1; Cecile Murphy sang "La Separation," by Rossini; "The Lass With the Delicate Air," by Dr. Arne; "The Year's at the Spring," by Mrs. Beach; Alberta Fisher Ruttell sang "I Know of

Two Bright Eyes," by Clutsum, and "Little Maiden Loves a Boy," by Clough-Leiter; Margaret Daniel sang two songs from the "Brahmin Garden," by Frederick Logan, and "The Birth of Morn," by Leoni; "Molly Gleason sang "None but the Lonely Heart," by Tschaikowsky, and "My Abode," by Schubert.

Hamlin Hunt played an organ program at the dedication of the new Plymouth Church organ Monday night. The program included the Handel fifth concerto, Bach's toccata and fugue in D minor, Arcadelt's "Ave Maria," Handel's largo, a prayer and cradle song by Guilman, Edward Elgar's sonata, op. 28; Faulkes' barcarolle in B flat, and Bartlett's toccata in E.

The program of the Conservatory Club of the Northwestern Conservatory, given Tuesday, was furnished by members of Miss Dobyns' class, assisted by Winifred Lind, violin; Edith Scott, piano, and Lucile Timberlake, soprano. The club has selected old gold and green for its colors and is having penants made. Today the club made an excursion through the flour mills in the northern part of the city, and, to make it thoroughly picniclike, carried luncheon.

Petschnikoff was the soloist at the "Pop" concert last Sunday, playing the Mendelssohn concerto as a principal number and the Vieuxtemps "Fantasia Appassionata" for his second number. He played them both beautifully, as he always does, and the audience demanded something in the way of an encore. At first it looked as if he would not favor the listeners with an encore, but as they were so insistent he at last played a piece for violin solo. It was the seldom played study in double stops, op. 109, No. 1, of De Beriot, and is certainly a great number for violin alone. As an encore to the second number he played Saint-Saëns' "Swan" with harp accompaniment. By way of novelty the orchestra played two Caucasian sketches by Ippolitoff Ivanoff—"In the Village" and "March to Sordare." They are very musical and delightful and are as pretty things as have been played this season. Other things on the program were two numbers from Goldmark's "Rustic Wedding" symphony, the "Roman Carnival" overture and the Kretschmar "Coronation March."

Nine pupils of the Johnson School of Music were heard in recital Monday night. They were Rebecca Olson, Hazel Lunke, Rebecca Epstein, Julia Quickstad, Agnes Dempsey, Esther Peterson, Pauline Michael, Jean Vandergrift and Julius Johnson. Three compositions by Mr. Johnson were features of the program.

OSCAR HATCH HAWLEY.

The programs for the Prinz Regent's Theater, in Munich, from the middle of August until the middle of September, when the Wagner and Mozart festivals come to an end, will include, in the first festival series, "Die Meistersinger," "Tristan und Isolde," and "Tannhäuser," besides three performances of the "Nibelungen Ring," and in the second, "Le Nozze di Figaro," "Don Giovanni," "Die Entführung aus dem Serail," and "Cosi fan tutte."

Leon Sobinoff has been engaged at the Opera in Buenos Ayres for the summer season. He sings during the winter in Moscow.

## PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., March 20, 1909.

Afterthoughts of the Bonci concert! Great enthusiasm! Good business for glove repairing. The music loving people of Providence are much indebted to Albert Steinert. Compositions that sparkled with piquant and gracefully florid melodies comprised the program. The concert demonstrated very plainly the fact that a good concert draws large audiences—even in Providence. All four singers, as also Signor Florida, have endeared themselves to the Providence music people by their winning ways and they left the most pleasant and charming recollections. It was universally noticed that Signor Bonci resembled, very much in looks, the German Emperor, especially in the moustache, certainly "sehr schneidig." A large number of well known singers were in the audience, as well as many fellow countrymen of sunny Italy. A nice feature of the Italian people. If Bonci were a German, would our German population have turned out in such a large number? One of the gems of the evening was the encore of Madame Rappold's "Haidenröslein," sung in German. Madame Rappold moved her audience by her delightful appearance and the sweetness and simplicity of her manners—they surprised, they affected, they moved us.

Creator's Band gave two concerts at Infantry Hall.

At the regular organ recital at the Mathewson Street Church, Frank E. Streeter, the organist, was assisted by Medora F. Ladeveze, a young pianist and a graduate of the Hans Schneider Piano School. The following numbers for organ and piano were played: Adagio from trio, Foote, "March Triomphale," op. 34, Guilman, and "Pastorale," in A major, Guilman. The display of lightness and delicacy of touch, as well as the good taste, make Miss Ladeveze a good pianist. Unlike many pianists, she has the good judgment to subordinate her playing to the general effect.

Mrs. Clifford H. Griffin, soprano, was the soloist at the fourth Lenten organ recital at St. John's Episcopal Church. Mrs. Griffin has sung with much success in former years, but since she married the amiable doctor she has been heard little. She has a strong, clear voice, and sings with taste and thoughtfulness.

Last evening Mrs. Frederick A. Simmons, soprano, and Cora Lenhart Dodge, contralto, gave a song recital at the Conrad Building. Both singers displayed voices of good range and pleasant qualities. Their singing was a fair example of Mrs. Ernst Fischer's capabilities as a teacher, she being the teacher of the two soloists. The concert was greatly applauded throughout.

The Philippine Constabulary Band gave two concerts yesterday—in the afternoon and in the evening.

The soloists of the next Arion concert, Monday, March 22, will be Madame Rider-Kelsey, Katherine Ricker, Frank Ormsby and Claude Cunningham. The full Arion Chorus and the Boston Festival Orchestra will assist.

HERMANN MUELLER.

## Clara Clemens to Give an Easter Recital.

Clara Clemens, the contralto, will give a recital at Mendelssohn Hall Tuesday evening, April 13 (Easter Tuesday).

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## MUSICAL GRAND RAPIDS.

GRAND RAPIDS, Mich., March 20, 1909.

Olive Fremstad will give a concert in Powers' Opera House either on the evening of March 29 or April 2. Her program will include several arias and a large group of English songs.

\*\*\*

The Dresden Philharmonic Orchestra, Hendrick Olson conductor, will give two evening concerts and one afternoon concert early in May. The assisting artists for the first night will be Madame Jomelli, of New York, and Germaine Schnitzer, the Viennese pianist. For the matinee Madame Langendorf, contralto, of the Metropolitan forces; Madame Maconda, soprano, and Alexander Petschnikoff, violinist, will be the soloists. At the second evening concert Madame Nordica and Albert Spalding will be the soloists. The orchestra numbers sixty-five men.

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The Schubert Club, a male choral organization of seventy-five, will give its second concert of the season in Powers' Opera House, April 12. Jessie Lynde Hopkins, contralto, will be the assisting artist.

\*\*\*

The third organ recital in the series of Lenten recitals at Grace Church was given March 12 by Phelps Cowan, who played the following program: Toccata and fugue in D minor, Bach; "Spring Song," Hollins; finale (sonata in D minor), Mailly; allegro moderato, Steggall, and "Burlesca e Melodia," Baldwin. Mr. Cowan was assisted by Mrs. George Murphy, soprano, who sang "I Will Extol Thee," from Costa's "Eli." The Daily News of March 13, in commenting on Mr. Cowan's playing, said: "Mr. Cowan possesses a technic which commands the most profound respect. The results he obtained were at all times highly gratifying and his program Friday evening was a joy throughout."

\*\*\*

Plans are on foot which may bring about the erection of a Town Hall. At present there is no municipal auditorium here where large gatherings may be held, so the building of an adequate concert hall would greatly stimulate the musical life of the city. If such a building is erected it is likely that a large organ will be installed in the auditorium.

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The following program was given at the fortnightly meeting, March 19, of the St. Cecilia Society under the direction of Mrs. Frederick Clark and Cornelia Hopkins, the committee for the day. Explanatory notes were read by

Miss Hopkins, as the opening number, followed by two Debussy numbers, "Gardens in the Rain" and "Reflection in the Water," played by Miss Merrill; "Love Duet," from Riedel's "Margherita" cycle, sung by Mr. and Mrs. Fenton; R. Strauss' "Till Eulenspiegel" overture, arranged for two pianos, played by Mrs. Rowe and Miss Borneman; Mr. and Mrs. Fenton then sang "Good Night," by Von Wilhm; "Songs Without Words," by Tchaikowsky; romance for violin, by Elgar, and "Adoration," by Borowski, were played by Mrs. Richardson, violinist. The closing number was three Strauss songs, "A Winter Dedication," "Farewell" and "Thanksgiving," sung by Mrs. Wikstrom.

\*\*\*

The performances of "Egypta," which is to be given by the local singers, will be on the three evenings of March 22, 23 and 24. This spectacle is to be presented by the St. Cecilia Society.

## BLANCHE MARCHESI'S BIG TOUR.

Blanche Marchesi has returned from a successful vocal recital tour, in which she sang in forty-three cities in a rapid season of a few months, embracing, besides St. Paul, Chicago and Milwaukee, such cities as Minneapolis, Omaha, Kansas City, Bloomington, Detroit, Richmond, Cincinnati, Buffalo, Toronto, London, Canada; Ottawa, where the Governor-General of Canada, Earl Grey, and his wife gave Madame Marchesi a luncheon; Montreal, also a special performance. Besides this, Quebec, Springfield, Boston, Washington, Norfolk, Knoxville, Galveston, Dallas, Vicksburg, Hot Springs, etc. Considering the period covered and the lateness of her arrival in America, altogether it was a remarkable tour.

The special manner in which Madame Marchesi presents to the public her vocal art brings not only an enjoyment from the artistic point of view, but from educational and musical viewpoints these recitals are of the most elevating character. It is too late at the present moment to republish press criticisms ratifying the general opinion held in Europe of this remarkable artist's ability, but in the coming issues of the paper attention will be paid to this phase of her tour.

Madame Marchesi will leave here on Saturday, but has already been engaged for one hundred recitals for next season in the United States. The announcement will be made officially in the course of a few weeks so that the bookings can be properly handled.

## Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: Miss Chevalier, O. J. Hackett, Oscar J. Ehrgott, Harry Lazenby, Joseph Hunsiker, Mr. Duss, bandmaster; Marie Keller, Carl Klein, Mrs. Byrne Ivy, The Manager of the Aborn Opera Company, Mrs. Grace L. La Pelle, Max Bachmann, Miss Alice Shaw, Mrs. Emma Calvé, C. A. Daniels, John I. McMahon.

In spite of his great success in "Parsifal," at the Metropolitan, Amato is to sing only Italian roles next winter.

## Cornell Studio Recitals.

Richard C. Campbell, basso-cantante (engaged as soloist at Calvary M. E. Church, beginning May 1), a young man just past his majority, gave the last of the Cornell artist-pupil recitals March 19, singing the following program:

Vittoria mio core.....Carrissimi  
Recit., And God Said.....Haydn  
Aria, Rolling in Foaming Billows.....Haydn  
Faithful Johnny.....Beethoven  
My Abode.....Schubert  
The Lotus Flower.....Schumann  
Oh! Lay Thy Cheek.....Jensen  
The Horn.....Flegier  
She Alone Charmeth My Sadness (Queen of Sheba).....Gounod  
Ho! Jolly Jenkins (Ivanhoe).....Sullivan  
Boat Song.....Harriet Ware  
The Sea.....MacDowell  
In the Garden.....Hawley  
The Old Black Mare.....W. H. Squire  
A. Y. Cornell, Accompanist.

Possessing a voice of beauty, allied with ingratiating appearance, young Mr. Campbell created interest from the outset. Expressive simplicity marked his singing of Beethoven's "Faithful Johnny"; Schubert's "Abode" had dramatic climax with splendid E flat; tenderness were in two lieder by Jensen and Schumann, while the singer's unusual range was remarked by all. It enables him to sing a high F in "Rolling in Foaming Billows," as well as the low D of Flegier's "The Horn." Expression and power were in Gounod's aria, "She Alone Charmeth," from "The Queen of Sheba." Mr. Cornell played buoyant accompaniments, and the studio was well filled, as usual at these affairs. Forrest la Mont, tenor, and Hazel Hatfield, contralto, are associated in the recital of March 26.

## Alice Garrigue Mott's Pupil.

Minna Jovelli, a pupil of Alice Garrigue Mott, has been winning the plaudits of the public and the enthusiastic praise of the journals of Vienna at the Volks Oper. As evidence of her favorable reception the following notices are quoted:

In Minna Jovelli the Volks Oper possesses a new talent who, at every appearance, is certain of success. Among the more important roles, she has sung the Queen in "The Huguenots," Leonora in "Trovatore" and Matilda in "William Tell." Her rich, natural gifts have been supplemented by cultivation so that she is able to exercise complete control over her beautiful voice throughout its whole compass.—Das interessante Blatt.

As the Queen in "The Huguenots" Miss Jovelli delighted the audience with her faultless coloratura. . . . Minna Jovelli sang Leonora in "Trovatore" with great success. Her beautiful voice reaches the highest notes without effort; her tone is soft and full; her coloratura easy and fluent. She was rewarded with a storm of applause. . . . In the difficult role of Matilda in "William Tell" Miss Jovelli showed herself a true artist in both singing and acting. In the great romanza she displayed her brilliant technic.—Neue Theater, Musik- und Literatur Zeitung.

As Margaret in "The Huguenots" Miss Jovelli's singing was pre-eminent. We have never heard so effective a Queen.—Bühnenboten.

Jovelli has also appeared with great success as Gilda in "Rigoletto."

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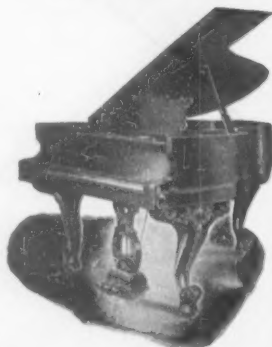
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